THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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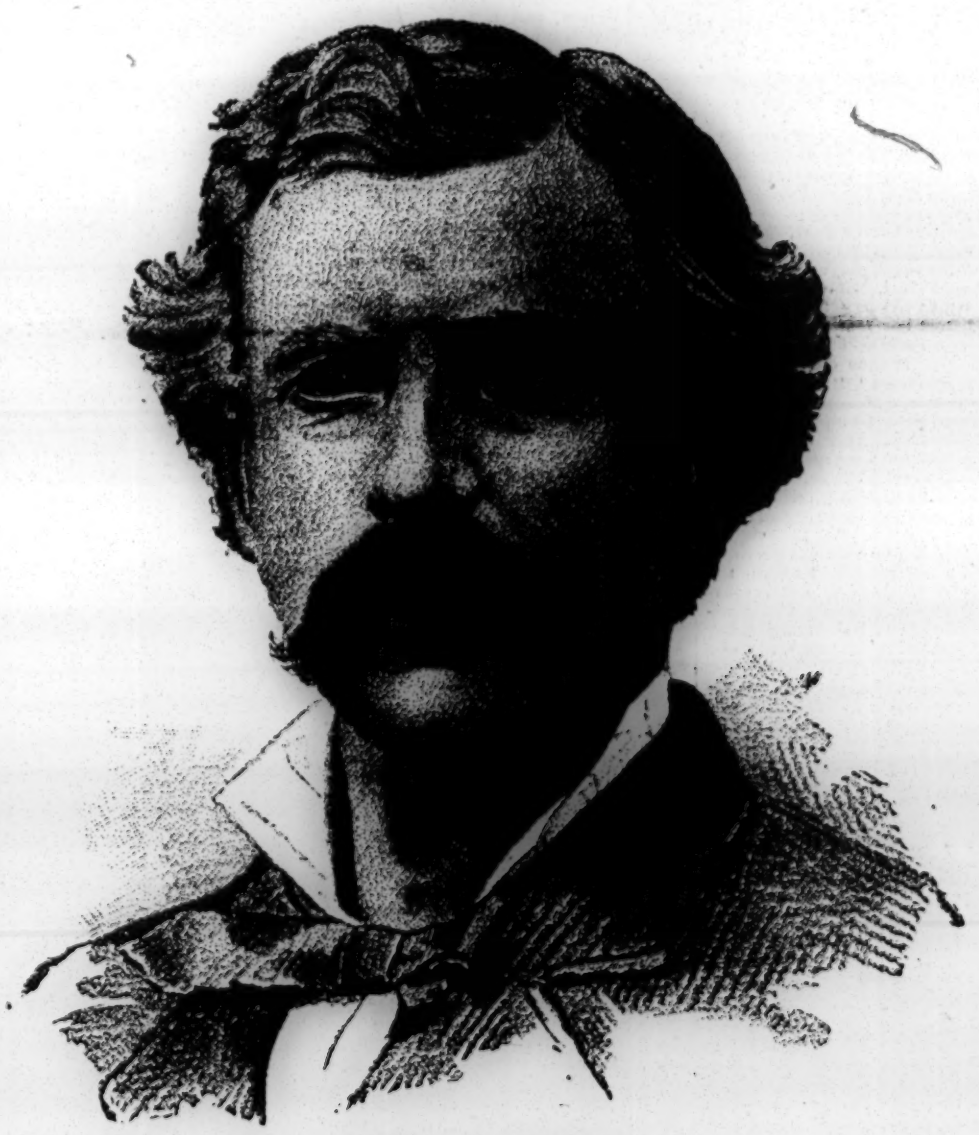

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[BIOGRAPHICAL SKETCH ON SEVENTH PAGE.]

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Correspondents for THE MIRROR are expected to write regularly each week whether any news is transpiring in their respective cities or not. Failure to do so beyond a reasonable time, will expose them to removal.

Correspondents are requested to return their credentials for renewal as soon as they expire. Where the correspondence is satisfactory new ones will be furnished. We do not reply to applications for appointment as correspondents, but place the letters on file for future use.

The following places have no one yet appointed for next season: Galveston, Tex.; Charleston, S. C.; Mobile, Ala.; Memphis, Tenn.; Peoria, Ill.; Sacramento, Cal.; Harrisburg, Pa., Springfield, Mass.: Cumberland, Md.; Wilmington, Del.; Binghamton, N. Y.; New London, Conn.; Meriden, Conn.; Terre Haute, Ind.; Fort Wayne, Ind.; Lafayette, Ind.; Sandusky, Ohio.; Springfield, Ills.; Denver, Col.; Little Rock, Des Moines, Council Bluffs, Dubuque and Deadwood.

Chicago.

JULY 20.

MCVICKER'S.—The weather took a turn Wednesday and the evenings have since been delightfully cool. A better performance of Gilbert's Engaged could not reasonably be demanded. Pretty Blanche Wheaton, the debutante, lifts the role of Parker into prominence, more by her attractive presence, perhaps, than by any especial excellence of acting. The rest of the cast catch the proper burlesque spirit. I omitted last week to mention that Charles M. Collins acted Major Magillicuddy very well. We will not have A Scrap of Paper, owing to the success of Gilbert's work, but 28th Lina Tettenborn, the German soubrette, will appear here in a piece written for her by Otto Peltzer of this city, late Deputy Recorder of Cook County.

HAVERLY'S.—The C. C. C. Pinafore has successfully voyaged through another week and will be seen all of next. On the 28th the Union Square Co. open in Bronson Howard's Banker's Daughter, familiar to us as Lillian's Lost Love. Mr. A. R. Cazauran is here superintending matters. The season lasts four weeks, and Lost Children, Mother and Son, The Danicheffs, A Celebrated Case and The Mother's Secret will probably be done.

QUINLIN'S (late Hooley's).—The antediluvian Megatherian Minstrels have not accumulated a great deal of wealth, and the houses have been heavily papered. The Minstrels remain next week, and then go on the road, much to the relief of cork-cursed Chicago. 28th, J. Fubbins Wallack exhibits Frank E. Aiken, Owen Fawcett, Genevieve Rogers, and others in the fresh and seldom witnessed play, The Ticket-of-Leave Man, which will probably uncomfortably fill the house.

HAMLIN'S.—Charles Foster, a Bowery favorite, has appeared this week in a Bowery play of his own manufacture, possessing no perceptible plot, and called Saved at Seven. Mr. Foster does well in the eccentric character part of a pill manufacturer, while the regular company wrestled with the more or less idiotic creations of Mr. Foster's imagination. Preceding the play, B. S. Hedges, Louisa Bliss, Harry C. Stanley and Sanford and Wilson appeared in their specialties. 21st, Edward Arnott in Victims of Faro; or, From Fifth Avenue to Sing Sing, a sensation whose title promises elysium to the gods. The Nunn Brothers' orchestra (late with Denier) have taken the place of the cranky Morrison and his blaring band.

ITEMS.—C. A. Gardner in Chris has played to large business at the Halsted Street, through no merit of his own, however. Next week Uncle Tom's Cabin.—Wash Melville has been whooping 'em up at the other tencent theatre—the National—in the chambermaid-scaring drama of Smoke.—Isadore Davidson, late second comedian at McVicker's, produces Griff, a dramatization by himself of Farjeon's story, to-morrow night.—Horace McVicker has gone East.—C. W. Couldock is starring in Michigan under the management of G. A. Hough.—Emerson, Quinlin and Hooley's Antediluvians put Milwaukee on the rack, Aug. 1 and 2.—Little Mac has left the city for Cincinnati, where he joins Allen's Minstrels.—Harry Courtaine plays with the Union Square co. here.—Hooley, having read in last week's MIRROR of McKee Rankin's determination to become a minstrel, has made Mac an offer to join the Antediluvians. Rankin replied accepting Dick's offer on the conditions that Kitten be allowed to do fancy dances between the first part and olio and that no immoral end-men be engaged.—S. L. Harrell, the excellent correspondent of Hart's paper, has returned from an Eastern trip.—Frank Jervis, the level-headed critic of the Daily News, speaks as follow of the Antediluvian Minstrels: "The Megatherians are not quite so gigantic, although quite as much a fossil as ever. It is a pity Emerson was not shelved instead of Hugh Dougherty, the latter being certainly the greater attraction. Houses so far this week can hardly be considered fair. Long runs are no longer the rule with minstrel organizations, no matter how good or extensive the show."

Brooklyn.

In this city present indications are very promising for a good season for the theatres the coming Winter. So far this Summer business has been much better, and more men have been employed, and that steadily, than for many years past. Theatre people are evidently aware of this, as great preparations are being made, and unless things turn out as anticipated, much money will be lost.

Col. Sinn has already booked the most popular stars, and in order to bring a surplus over the large salaries paid them, the little theatre must be well crowded.

Although nothing definite is known of the attractions that John P. Smith will have at the Academy of Music, at any rate they may be counted upon as being first-class, as this gentleman connects himself with no other. But the expenses of this theatre are heavy, the stockholder's ticket a nuisance, and a good-sized audience is needed to make a performance pay.

We have already well canvassed the prospects of Haverly's new theatre. Nothing is as yet settled what will be done with the Court Square. Its victims are numerous, and of late years it has been a "Jonah;" hence managers are cautious about having anything to do with it. The latest report is that it will soon be converted into French flats.

Messrs. Hyde & Behman, as has already been stated, are making extensive alterations in their theatre. Besides new ornamentations and fittings, and such like, the seating capacity has been increased, and they are thereby enabled to give a better performance without raising the price of admission. The rise of their theatre is surprising.

But the prosperity of all theatres is of mushroom growth, so let our friends, the managers, be not over-confident, and let them remember that fortune is ever fickle; that when she seems to smile her sweetest, she often takes an abrupt departure.

As to the Olympic, Hyde & Behman still hold the lease, but will rent it to whoever comes along. At present William Freligh is giving a series of border dramas, and will continue as long as it pays.

In conversation with a gentleman who is well acquainted with the position of the several managers in this city, we asksd him what he thought of their status. "Well," said he, "Haverly will be fortunate if he doesn't lose money; John P. Smith won't make a great deal, although he is gaining ground; Col. Sinn is going to make a snug sum, and then, in my opinion, he will give up the theatre. No, it isn't because the theatre wont prosper after that, but all along he has had to fight several people, who have been endeavoring to get possession of the Park, and with the annoyance which their persistent efforts costs him, and the enormous rent of the theatre, the profits are not sufficient to recompense him for the anxiety and inconveniences undergone. Hyde & Behman will make money."

As soon as the news of the death of Harry Palmer was received, Col. Sinn had a flag raised at half-mast over the Park in honor of the deceased.

OLYMPIC.—On Monday evening Daniel Boone was presented to a well filled house, the cool weather seemingly having a good effect. Matinees for ladies are given on Wednesdays and Saturdays Next week, Jack Sheppard.

Boston.

PARK.—Revels, the new burlesque written by J. J. McNally and Dexter Smith, was presented for the first time in this city Monday. To give a just criticism of the play at this time would be almost impossible—for a burlesque of such magnitude as Revels could not help being rather hitchy and incomplete during its earlier performances. The acting of the entire company can not be too highly praised. Alice Atherton, who is without question the most refined and talented burlesque actress we have, played the part of St. George—or, as the programme gave it—Bon-Ton George, Jr. Her costumes were something gorgeous. Willie Edouin had a part in which—although he could not display his dramatic ability at its best—he still had some chances, which he improved. H. E. Dixey performed wonderful work as Sir Ramsgate Bramblewig. Louis Harrison as Scarbrand had a very disagreeable part to play W. A. Mestayer as Dame Barbara received much applause, but it was due more to his physical aptness for his part, than for his ability of acting. Lina Merville as Rufus, half-brother to St. George, played a disagreeable part with much skill. She is a pretty little lady, and we were sorry that she was called upon to distort her features with assumed rage at the success of her brother. Louise Searle as Maryanthus did her share toward making the piece a brilliant success. Marion Elmore as Iris, a somewhat shallow minded girl, in love with Calapat (Edouin), was quite praiseworthy. Her laughter, of which the part called forth a great deal, was extremely natural. Marion Singer we would especially mention as Hypatia, a fortune-teller. She is a very painstaking actress, makes a fine appearance, which, coupled with a strong, sympathetic voice, is destined ere long to become a great favorite with the public. The scenery, costumes and properties of Revels are all magnificent. The transformation scene in the last act is the finest piece of stage mechanism it was ever our good fortune to see. Mr. McNally was called upon between the acts for a speech. He delivered a very pretty one in which he thanked the public for their kind greeting, etc., and trusted that in the future he might receive the same welcome from their hands. The music for Revels is very fine. "A Careful Man," by Calapat and Scarbrand, and the "Strolling Through the Woods," by St. George, were among the most prominent numbers.

The success of the Murphy Juvenile Pinafore co. at the Museum still continues. On Monday it began its eleventh week.

The various gardens about the city are making money.

Philadelphia.

The North Broad, which has been somewhat improved, opened its doors on Monday evening last to the largest and most fashionable audience that ever assembled within its walls, for a short season of Suppe's Fatinitza. Laura Joyce and Ella Montejo appear as Fatinitza and Vladimir on alternate nights, and do full justice to both characters. Hattie Arnold is unfit for the part of the Princess, and it is to be regretted that Adelaide Detchon was not assigned to this part. She has a very sweet voice, very piquant and pleasing ways, and is the handsomest and most graceful lady among those who have appeared for years at the theatres of this city. She has become a great favorite at this theatre. The other characters, with few exceptions, were well sung and acted. The introduction into an opera of songs like "The Man in the Moon" is entirely out of place and should be omitted. The piece is handsomely mounted, introducing the Count in the second act on a horse, and the Princess in a sleigh drawn by a handsome horse. The theatre is ventilated and kept cool by the introduction of a steam fan. The piece will no doubt have a long and successful run.

The Walnut reopens July 28 with the musical extravaganza of Jumbles, with Lizzie Harold, Venie Clancy and Harry Hunter in the cast. Aug. 18, Louise Pomeroy commences a brief season, supported by W. H. Leake.

At the International Exhibition the Baby Pinafore troupe is attracting good audiences.

The Mænnerchor Garden continues well patronized.

No new faces at the Grand Central. Promenade concerts after the performance.

Fanny Herring remains another week at the New American, appearing in Daring Dick to fair business.

The Winter Garden opens about middle of August, remodeled and greatly improved. The New National opens about Sept. 1.

Trenton, N. J.

Nothing booked.

Cincinnati, O.

JULY 20.

LOOKOUT OPERA HOUSE.—The Wellington Sisters' troupe of specialty artists close a very successful engagement at the Lookout Opera House this evening. New acts will be given in the olio, and the selection of Living Dissolving Pictures will be found the best of the list. The Little Rosebud comb. will probably occupy the boards at this theatre next week, and if they manage to pay expenses they will be doing very well.

ITEMS.—Manager Bob Miles returned to this city from New York yesterday. Bob says that he had quite a confab in Gotham with Uncle Sam Colville, the result of which will be made apparent when the season is opened. Mr. Miles is pregnant with news of a great dramatic surprise in store for Cincinnatians—but what it is, no man knoweth.—The LaRue children, with their papa, are spending the Summer with relations in this city.—John W. Collins has a fine comedy company on the road, playing through Iowa with varying success.—Frank Robinson was married last Wednesday evening to Miss Frankie Bailey, one of the loveliest girls in Cincinnati. Frank is the son of Uncle John Robinson, the circus man.—The Enquirer wants to know why we can not have the Pinafore at one of the Summer-night fetes at the Zoo, after the style of the one at Providence. It would undoubtedly draw out an immense crowd.—James E. Murdoch, W. H. Powers and Anna Boyle are here.—Dan Leavitt, Mabel Stanley and Lulu Mortimer, of the Mme. Rentz party, left for the East last Friday evening.—The Davenport Bros. of this city go with Tony Denier next season. They are big cards and clever boys.—The famous show manager, Tony Denier, was in the city yesterday. His company play at the Grand Opera House next season. He left last evening for Chicago.—Mollie Maeder Steele has accepted a very liberal offer from the Florences, and will travel with them the next season.—Joe Lang says that he has not been engaged for next season at Heuck's, but will probably appear at this house at the opening for a few weeks.—Sam Dessauer, manager of the Little Rosebud combination, was in the city Friday making the necessary arrangements for his company which appear at the Lookout Opera House.—Lulu Stevens may not appear in public the coming season.—Mollie Maeder Steele left for Philadelphia yesterday on a visit to her mother.—George Purdy, leader of next season's Evangeline party, left for New York Friday evening.—Tom Jasper, the acrobat, was badly hurt in Chillicothe, O., last week, while attempting to do a double somersault.—Robert Bonner, late of the Cincinnati Carnival Opera troupe, is working on a farm near Batavia, O.—The two "daisy" Remingtons met in Indianapolis the other day, and a terrible chin war was inaugurated, but the question was not settled as to who is the "original Jacobs;" they meet again in Dayton in the near future, and then look out for flying hair-pins.—Lina Tettenborn will be the opening star at Heuck's Opera House, appearing in her new play.—Five hundred dollars' worth of gold-leaf will be used in beautifying the Grand Opera House, which is to be repainted, regilded and newly upholstered throughout.—Al. Lipman is in the city; he is the leading man for Robson and Crane next season.—J. H. Wetherell, Susie Parker, Fred Hooker and wife, and a select company of artists from St. Louis, will play Pinafore in Mattoon, Ills.—The Allen, Delehanty & Hengler Minstrels, seventy-five in number, commence the season at the old "Nash."—Harry Lewis will resume his old place in the box-office of the Grand next season.—P. W. Goatcher of the Chestnut, Philadelphia, will paint the drop-curtain for Pike's.—R. E. J. Miles will give a free balloon ascension on July 27, from Price's Hill.—Edward Williams, Vic Rogers, Will E. Clark and Dave O'Brien, a lot of poor variety actor-folk, are entered for a six days' walking match at Inwood Park. The winner will receive a fine (?) gold watch.—The Vine Street Opera House is being fixed up in fine style; Mr. Smith says that he is going to have the finest theatre in Cincinnati, if it breaks him up.—The manager of the Coliseum is going to spend $1,000 on his theatre this season.

St. Louis.

JULY 10.

St. Louisans anticipate a very lively season during the 1879-80 campaign, the increase to the number of theatres being an important move. It is a fact that will not stand controverting that the city is not nearly so much a theatrical centre as it was years ago. Theatres have gone down, and the public lost interest in them on account of the "saving at the spiggot and losing at the bung"—a process indulged in by managers.

The transforming of the Church of the Messiah into a theatre has progressed very rapidly, and now the sanctuary is nothing but a shell, with the steeple reduced to half its former proportions. Manager Pope expects to have it in readiness by Sept. 22 or 29. If he does, it will be one of the most remarkable triumphs of push and enterprise on record, as it is proposed to make it one of the handsomest places of amusement in the West. Of this, more anon.

Not the least important portion of the patrons of the new theatre will be those who formerly sat within its walls on Sundays, listening to the healthful doctrines expounded by the pastor, Dr. John Snyder. This divine goes to the theatre when he pleases, and advises his congregation to do likewise.

When base-ball professionals flourished in this city he was constantly in attendance at the games played, and evidently believes that the sunny and Christian side of life is practical as well as sentimental. On dit, Sol Smith, Sr., was one of the worshipers at the Church of the Messiah when it was originally built, from all of which it will be deduced that the transformation of the church into a theatre was not so inconsistent as is usual in these cases.

The pooling of the moneyed interests between Managers Spaulding of the Olympic and Norton of the Opera House will extend somewhat further. The scenery of both houses will be painted by Messrs. Noxon & Toomey, formerly of the Olympic, while Richard Halley formerly of DeBar's, has transferred his services to Mr. Pope. Of the former it is only just to say that they constitute one of the most talented scenic firms in the country. They are constantly called upon from Michigan to Texas, having no sooner returned from the latter State, when Heuck of Cincinnati required their services to fit up his Opera House with new stock sets. Mr. Halley has accomplished some of the most remarkable work ever done by any scenic artist. When The Shaughraun was produced here last season, he provided in six days entirely new scenery for the piece, some fourteen flats and sets—while for the tower scene he had been provided with no model, and proceeded with his work merely upon the memory of having seen the piece once before. Mr. Boucicault stated it was the handsomest set of that particular scene he had ever been favored with.

John J. Collins, late stage manager of the Olympic, took a snap company to Keokuk for the regatta week, and did well.

Collins and Shorts' enterprise in presenting Pinafore at Uhrig's Cave has met with as much success as did its predecessor. Jenny Lind and Trial by Jury preceded Pinafore. The Bells of Corneville is announced for next week.

Frank Howard and a partner named Reade will inaugurate a season of light opera at the Lafayette Park Theatre on Monday eve. The Grand Duchess is announced for the opening. Frank Howard is an old professional, having been connected with several opera bouffe companies that have visited St. Louis. He was the Dick Deadeye of the Dickson troupe, which appeared here last season at the Theatre Comique.

St. Louis has been badly lacking in Summer entertainments, but will be better provided for in the future.

The Theatre Comique is being renovated prior to the opening in September. This venerable house is one of the historical places of the drama, and used to resound to the tread of the great ones of the country. Its history will be of interest, and if I can find some data in my possession, will send it to you. Manager Mitchell has retired, going to Chicago, and William Smith, who conducted its fortunes during the Summer, will be in command.

George S. Gray, the hero of the Belleville shooting affair, is around again, and had a difference with a namesake, which ended in George distributing a spittoon at his opponent's cranium, as George was the aggrieved party.

Louisville, Ky.

KNICKERBOCKER.—The seating capacity of this resort has been thoroughly tested during the past week, standing-room being in demand each evening at an early hour. A very pleasing first-part was given, followed by an olio, first-class in every respect. Tom Hedges appeared to advantage in his piccolo solos, and later rendered songs in a very pleasing manner; Minnie Hall made a decided hit in her vocal selections, as did also the Murrays, Tom and Henrietta, in their Irish act, entitled Love and Liquor; Dick Hume (late of Thatcher and Hume) took the house by storm, his acrobatic song-and-dance being about the best ever given in this city; the California German team, Harris and Woods, are very clever artists; Jennie Lindsay rendered songs of the day very acceptably; Winetta Craven, in her Parlor Pictures, in which she made nine changes of costume in a very quick manner, filled out the bill. Taken altogether, this was one of the best variety shows ever given in this city, and Manager Borden's face beams with smiles at the success of his beautiful little theatre. Closing 20th, Dick Hume and Jennie Lindsay. Announcements 21st, the Virginia trio, Turner, Harris and Welsh Kitty Wells and Annie Boyd.

GRAND CENTRAL GARDEN.—Announcement Sunday, 20th, Tom Nolan, supported by the Garden stock, in his amusing drama, entitled All the Way from Arkansaw.

ITEMS.—Here is a full list of the stock company and the attractions for the next season at the Metropolitan. The stock company includes: Frank Foster, leading man and general director; John E. McDonough, heavies; Harry Clifford, comedian; George Hanna, first old man; John McLaughlin, Richard Joyce, Zack Evans, W. H. Morris, and Arthur Palmer. Hattie Morris, Lillian Travers, Mary Booth, and Ida Scott are the principal ladies of the company. Amongst the stars booked for the season are: E. R. Dalton, Alice Placide, Charles Foster, Wm. H. Danvers, George France comb., W. J. Fleming, Helen Coleman, Frank Wynkoop comb., Frank Frayne comb., Fannie Marsh, Zoe, E. T. Stetson, Joseph Proctor, Kate Fisher, Fanny Herring, Richmond and Von Boyle comb., Sid C. France comb., and others. The house is being entirely refitted, with new scenery, stage furniture, carpets, chairs, frescoing, etc., and opens the season Aug. 18, with the stock company in a sterling drama.

Newark, N. J.

There is no probability of any alterations being made in either of the Opera Houses here; the rats have full possession yet, and nightly hold orgies and festivals upon the musty stage. At Simonds' smoking-rooms, under the Newark Opera House, there are frequent delays in the closing-up arrangements, and one night recently, a party consisting of Thomas F. Brennan (Mary Anderson's stage manager), Frank Traynor, Ned Wambold and a few other professional people, were delayed at a chowder prepared by the host, and concluded to rest for a time on the comfortable carpets of the theatre. They had not slept long when Ned awakened the others by declaring that he saw distinctly the figure of Mrs. Waller upon the stage doing the sleep-walking scene in Macbeth. No one could see the phantoms but he, but so terribly earnest was he as he whispered to them: "There! there! there is real blood upon her hand. I see it drop upon the stage." His hair was erect and a cold perspiration stood upon his brow. "Why, it's all dark," whispered Traynor. "Great Heavens," said Wambold with terrible solemnity, "the footlights are burning and the candle she holds is a perfect torch!" At this juncture Simonds struck a match and Tommy Brennan rolled off the steam pipes with a crash. Traynor remarked: "Again the cat," and all hands took an early morning walk. Wambold don't want anything said about this, but it is asserted that he was at noon next day looking about the stage for the marks of the blood.

WALDMAN'S NEW THEATRE.—The warm weather appears to have no effect upon the frequenters of this house, and the attendance last week was unusually good. For the coming week some specialties have been secured, and three of the energetic employes of the theatre, Messrs. Lacy, Hanlon and Brenner, have a monster benefit on Wednesday afternoon and evening. The programme embraces such artists as Minnie Lee, reigning New York vocalist; Frank Bush, the Jewish character; Lizzie Mowbray, Campbell and Burke, Prof. Parker and his dogs, Vicky Lewis, songstress; Jerry Cohan Irish vocalist, and the Southern team, Blackford and Bye.

ITEM.—Katie Gilbert and her sister Jennie are spending a few weeks at the seashore.

Jersey City.

I noticed in your last issue a communication from Thomas W. Hanshew, in which he denies the assertion that I made several weeks ago in my correspondence, that his play—the 49-ers—is in part plagiarized from Davy Crockett and The Danites. That there are identical incidents in Mr. Hanshew's piece and the plays I mentioned, I can readily point out to him if he will take the trouble to produce his manuscript and appoint a meeting with me. Having perused his letter I would withdraw the statement that he was guilty of plagiarism, but repeat that his play is similar in many respects to both The Danites and Davy Crockett. Mr. Hanshew's own assertion that he has not seen the latter drama disqualifies him at once as a judge whether or not there is similitude between it and The 49-ers. The resemblance of The Danites to it is no doubt purely accidental—an example of two great minds pursuing the same channels of thought, and evolving by the same process works of the same nature—a result quite common in the days of Dalys, Boucicaults and Cazaurans.

Providence, R. I.

PARK GARDEN.—My letter of last week conveyed the successful bringing out of Pinafore according to the original idea of Mr. Reeves, that of a real ship upon real water with a first-class cast. The large crowds that have attended every performance and the hearty praise it has received from every one, must be very pleasing to the originator. The ship is 110 feet long, made to look as nearly as possibly like a full rigged man-of-war. The orchestra is in the hold of the ship out of sight. Buttercup rows from the shore to the ship, and in due course of time the Admiral, with his "crowd of blushing beauties," is seen coming toward the ship, he is received by cannon salute and rockets firing. The marines give a silent drill before him and everything works well and naturally. Of the cast, Mr. Wilson of the Boston Museum co. is the best Admiral I believe in the country. The Captain Corcoran of William Daboll is finely done. His voice is superb. Charles Drew's powerful voice as Ralph Rackstraw was well appreciated, and Stanley Felch's Dick Deadeye is one of the features of the piece. Of the ladies Mrs. Morgan, Miss Coombs and Miss Cory as Josephine, Buttercup and Hebe, were very fine. The chorus is large and well trained, and Pinafore on the lake is a success.

SANS SOUCI GARDEN.—This pretty place was well attended last week, and the performance given by the Alpine Quartette, Arnold Brothers, Dockstaders, and Walter Bray was good. This week a new comic opera in three acts, called Buttercups and Daisies, will be given with the following cast: the Bartlett Sisters, Henry Molton, Louis DeMar, O. E. Skiff, E. L. Smith, Walter Bray, F. W. Warren, Fannie Leslie, Lulu Newton, and a large chorus.

ROCKY POINT COLISEUM.—Sweatnam's Minstrels close 21st. The Cotton Family, comprising Ben, Nellie and Little Idalene, will appear with Mr. S. Bales in sketches, also Murdock's famous London Punch and Judy for remainder of week.

I am happy to state the stockholders of the Providence Opera House have closed with David Black, as the manager of the Opera House for another year. Mr. Black would be greatly missed should he be superseded by another. We are pleased to record the association's appreciation of the gentleman.

Washington, D. C.

NATIONAL.—This theatre has been leased for five years by J. W. Albaugh, who controls the Holliday Street Theatre in Baltimore, and also the Leland Opera House in Albany, N. Y. The new manager has already booked for the National the following attractions: The Banker's Daughter (Louis L. James, Marie Wainwright, and J. W. Collier are members of this combination), the Emma Abbott English Opera troupe, Mr. and Mrs. W. J. Florence, Robson and Crane, Maggie Mitchell, Joseph Murphy, John McCullough, The Danites, by Joaquin Miller; Mary Anderson, Rice's Surprise Party, Sothern, Lotta, the Evangeline troupe, Fanny Davenport, and J. K. Emmet. The theatre will be nicely refitted, and the box-office will be occupied by Mr. Rapley, Jr., who succeeds the popular Mr. Kingsley as the treasurer. It is understood that none of the old employes will be retained in the theatre.

FORD'S.—But little is known of John T. Ford's plans for the coming season, but something definite will be known next week.

COMIQUE.—The managers of the Theatre Comique have found the combination of last week so attractive that they have been engaged for the coming week, and in addition, Perry, McGrew, Curdy and Hughes, Bryant and Saville, Lou Vavasour, Alice Gilmore, and Charles Gale have been added, the entire double company appearing in Pinafore, with all the original music, songs, etc.

Baltimore, Md.

All the legitimate theatres are closed. The work of remodeling and renovating the Holliday Street Theatre commences this week. There is to be a new orchestra division, the seats are to be re-upholstered, four private boxes constructed, the old scenery and stage settings are to be replaced by new ones, and everything about the building either renewed or brightened up. The improvements are under the direction of F. Lonitz, the master machinist, and are expected to be finished in time for the opening of the season, late in August.

A new operetta, the libretto by W. B. Hazleton of the Baltimore Sun, and E. Spencer, and the music by W. W. Furst of this city, is in active rehearsal at the Academy of Music; it is called The Electric Light, and is to be produced early in September with Mr. and Mrs. Bernard, Annie Roemer, E. W. Hoff and Joseph Greensfelder in the principal parts.—It is announced that Charles Hogendorp, an amateur of this city, who was quite successful as the Captain in Pinafore at the Academy, has been offered a position in Ford's company to play the same line of business.

At the New Central Summer Garden business was only fair last week. This week: Julius Laurel, bar performer, Courtland Sisters, Cool Burgess, Billy and Maggie Ray.

Buffalo, N. Y.

Everybody, rich and poor, of high and low degree living in the city, visited Barnum's "Greatest Show on Earth," Friday and Saturday last, and if our streets were any criterion by which to judge, all our country cousins and aunts came in. At the four performances given, the immense tents were literally packed, and the managers' hearts must have been happy. The show really deserves the liberal support it received, as everything is of the first-class order; the feats of the bareback riders are immense, and there is a pleasant absence of everything that could offend the most fastidious. Burnett's English Opera troupe gave a pleasing performance at the Hall Tuesday evening, and open in Toronto Monday evening of this week, for one week. The troupe is a very strong one. The singing of Mlle. Elise Carnissa was warmly applauded, as was also that of Mr. Brookhouse Bowler, Prof. Staples and Mr. Chatman.

We have nothing in the amusement line

advertised for this week, with the exception of excursions in the many pleasure boats plying upon our lake, church lawn parties and band concerts.

St. Paul, Minn.

JULY 28.

Jovial W. H. Strickland has covered every bill-board with black paper, and handsomely lithographed the show windows with elegant, striking and novel lithographs of Haverly's Mastodon Minstrels, announcing them for the 23d and 24th at the Opera House. "Strick" reports "biz" good on the Western trip. They go Californiaward soon, but will probably tarry at St. Joe, Kansas City, etc. Omaha abandoned on account of closing of house for alterations, etc.

Prof. Martino passed through the city Wednesday in advance of the May Fiske Blondes, announcing their appearance at the Opera House, 28th and 29th. Now, instead of the urchin hoarding his nickels for the approaching circus, it will be the venerable baldpate—the naughty, naughty man—who will go one less schooner of beer per day to obtain the wherewith to secure an orchestra chair. Oh! won't all the lodges hold special meetings those nights. Summoned ones, too. Route: Faribault, 23d; Rochester, 24th; Waseca, 25th; Mankato, 26th; St. Paul, 28th and 29th, and Minneapolis, 30th and 31st.

ITEMS.—THE MIRROR can be found at Brown's news stand, Merchants' Hotel rotunda.—Charles Plunkett and troupe have gone up the St. Paul, Minneapolis and Manitoba Railroad, playing towns en route and to fill an engagement in the Manitoba country to last as long as business will warrant.—The State Fair will be held on the grounds of the St. Paul Driving Park Association the first week in September.—Minneapolis also holds a fair the same week.—At Connelly's Summer Garden the Iferd Sisters have closed and gone to Bismarck. Opening: Miss Eugenia, song-and-dance and serio-comic, and Jennie Cole, serio-comic.

Detroit.

JULY 29.

Haverly's Mastodons "took the cake" in size of audience that greeted them, and quality and quantity of the entertainment given. Their first part was unique in its ending, having some thirty members of the company dressed as policemen and drilling with great precision. The second part introduced Charley Reynolds in his Magic Exposed, a side-spliting monologue; Billy Rice, in his stump speech, the clog tournament, California Quartet, a mammoth song and dance, the banjo divertissement, Harry Kennedy in ventriloquism, and ending with the burlesque on Pinafore, which was magnificently sung and outrageously funny. They came from Toronto direct, played at Grand Rapids and crossed over to Milwaukee. Manager Foote told me that this year their drawing power was double that of last year, and if such houses as he had here are a fair criterion, Haverly has a big bonanza.

Nothing booked at all.

Milwaukee, Wis.

GRAND OPERA HOUSE.—Haverly's Mastodon Minstrels secured the largest attendance at three performances of any entertainment we have had during the last season. The house was literally crammed from pit to dome. The programme was new and varied. The troupe merits the praise bestowed upon it in all parts of the country. The Mastodons move forward from here to astonish the people at Madison, 21st LaCrosse, 22d; St. Paul, 23d and 24th; Minneapolis, 25th and 26th; Marshalltown, 28th; Des Moines, 29th; Council Bluffs, 30th; St. Joe, 31st; Kansas City, Aug. 1 and 2.

ITEMS.—Mr. and Mrs. Nunnemacher left for New York to-day (19th). Mr. N. was detained on business last week. That explains his non-appearance in New York.—Mr. Marsh takes a short vacation to visit his relatives in Canada.—It is warm and quiet.

Pittsburg, Pa.

Opera House, Library Hall, Lyceum and Williams' Academy all closed.

Blanche La Rose, a variety performer, who has been playing at one of our concert gardens for some weeks past, has gotten herself into trouble. Thomas F. Mack, the lady's husband, arrived in the city the 19th, and made an information before an Alderman of this city, against one G. W. Harrison, the man with whom Miss La Rose has been living, to recover his wife. An information was also made against Miss La Rose for adultery. Harrison was sent to jail to await a hearing on the 23d inst., while Miss La Rose was held in $800 bail for her appearance when wanted.

Utica, N. Y.

THE RINK.—Under Johnny Phillips' management continues to attract large audiences despite the extremely warm weather. The new faces this week are Alice Murray, Kittie and Dollie Sharp, Gibbons and Russell, and Ed. Brennan. Departures: Mable Pearl and Sadie Gommersall, to New York.

OPERA HOUSE.—Nothing booked as yet for the next three weeks. Manager Abercrombie is busy filling dates for the Fall season, commencing Sept. 9.

ITEM.—Henry A. Kleber, scenic-artist of New York, engaged in painting the scenery for the City Hall, was drowned in this city July 16, and was buried in St. Agues' Cemetery.

Columbus, O.

The principal amusements last week were the races of the Columbus Driving Park Association, and Prof. Wieffenbach with his sixteen drums. Things were somewhat livened up by the Jaspers of Sells' Circus getting on a spree and refusing to pay their hackdriver.

Manager Comstock is in New York engaging attractions. He is the old reliable manager, and when his house is remodeled, will give the Grand a hard fight. Manager Morris has a lot of good attractions booked, but not all by any means. Everything quiet.

Erie, Pa.

PARK OPERA HOUSE.—The Erie Liedertafel will produce the opera Il Trovatore 30th and 31st. Nothing further booked until September.

ITEMS.—There seems to be some difficulty regarding the management of the Opera House, there being a division among the stockholders, who are dissatisfied with the management of C. J. Caughey, the present manager. Mr. Caughey claims to have a contract of the house for two years, while a majority of the stockholders have appointed Wm. J. Sell as manager, who is now making engagements for the house. All managers of companies having dates at this house will be played accordingly. The result of this little affair will be more definite at next writing.

Richmond, Va.

THEATRE.—The Dixie Minstrels will give their first performances the 25th and 26th. They go to Norfolk, Portsmouth and Petersburg.

MOZART HALL.—J. R. Grant, known to the profession as J. G. Russell, will be tendered a complimentary concert on the 22d. He will be assisted by the best amateur talent of the city.

COMIQUE.—Harry Rixford of the Rixford Bros. closed 19th, hence to England. Mace, Weems and Wesley, song-and-dance, open 21st. Business light.

ITEM.—At 9:30 Sunday morning the Comique was discovered to be on fire. The interior of the building was damaged to the amount of $1,000; insured in the Mutual Life Company of New York. Manager Putnam is now negotiating for the use of the Virginia Opera House.

Grand Rapids, Mich.

POWERS' OPERA HOUSE.—17th, Haverly's Mastodon Minstrels, as predicted, drew a full house, and gave the very best minstrel entertainment ever witnessed in this city. Haverly has made a great improvement in minstrelsy, and the people appreciate his efforts.

ITEMS.—Manager C. J. Whitney of Detroit was in town this week. He has leased the Opera House for the coming season. Among the attractions already booked are J. H. Wallack, John McCullough, Fanny Davenport, Haverly's Colored Minstrels, and the Octoroon party.—Mr. Whitney is of the opinion that the show business will be more profitable the coming season than it has been for years.—Albert Anderson, who has been traveling with the Berger Family for some months past, is in town.

Indianapolis, Ind.

CITY GARDEN.—The Corsair Minstrels, presenting Hines and Blossom on the ends, with Fred Felton as interlocutor, was the opening feature. The olio contained the following specialties in their respective acts: Daisy Remington, Viola Ray, Allie Smith, Sellon and Burns, J. F. Sherry, and Hines and Blossom. The closing novelty was the Oriental extravaganza entitled The Hindoo Princess. The attendance has been good. Opening the 21st: Charles Fry, Florence Marshall, Harry Lambkin, Charles and Gussie Seamon, Donnelly and Drew, and the drama, Shamus O'Brien. The week following A Celebrated Case will be presented, in conjunction with the Vivandiere Minstrels.

Rochester, N. Y.

Theatrical matters in this vicinity are decidedly dead, and must rest in peace for a few weeks to come, or at least until our managers are prepared to start the resurrection ceremonies by making their announcements for the approaching season.

ITEMS.—A placard placed in front of the Corinthian Academy bears the notice that the season of 1879-80 will begin at that house Sept. 8, by the Park Theatre co.—Judge Finck, owner of the Opera House building, is in town superintending the work of repairing.—Messrs. Wood and Fox of Duprez & Benedict's Minstrels are summering here.

Salem, Mass.

The staid inhabitants of this sober old borough have listened to Pinafore as sung by troupes of every grade and quality, from Laurent's excellent one down to a snide show without a regular title, and yet S.C. Bennett, manager of the English Opera co. here, has taken advantage of our weakness this hot weather, and is going to give four performances of Pinafore next week, with his company of juveniles in the cast. Seriously, I think he will draw large houses, for people here take to children's shows, and I understand the youngsters are well drilled. His dates are Wednesday and Saturday matinees, and Thursday and Friday evenings of the week beginning July 20.

Galveston, Texas.

JULY 17.

There is a complete dearth of amusements here at present. John Bell, an enterprising manager, has been running, and continues to run, what he is pleased to term the London Theatre. This theatre rather inclines toward the variety order, and is run, Summer and Winter, as a "free show." On repairing hither, no placard, "free list suspended" meets the gaze of the impecunious though cheerful reporter. The people this week are: Messrs. Forrest, Graham, Jerome, Nola Forrest, Miss Steadman, Ella Davis, Annie Jewel, Little Dot, and Goldie Mitchell. We anticipate considerable activity in theatricals this season.

Virginia City, Nev.

JULY 9.

The Amy Sherwin Pinafore comb. ended a very successful engagement on the 6th, but Miss Sherwin left the company on account of personal difficulties with Simmons, and the troupe is now a wreck. The company cleared over $2,000 while here.

Tony Pastor's "greatest show" commences a season of four nights and a matinee at Piper's Opera House to-night. The reserved seats have sold well, and the troupe will no doubt do a big business.

Manchester, N. H.

Nothing in the amusement line for two weeks, and nothing booked at present.

Smyth's Opera House is being repaired and put in trim for the Fall season. The stage is to be enlarged and the scenery will hereafter be hoisted up above.

The new Opera House will not be built this season.

Charles E. Hamilton of Hamilton and Murdoch's dramatic co. and wife (Georgie Wilson) are stopping here.

Elmira, N. Y.

OPERA HOUSE.—Pinafore was performed by Standard Opera co. 18th, to a fair sized audience. They play in Waverly, N. Y., 19th, and close season at Towanda, Pa., 21st.

W. C. Coup's Circus is coming 29th. Route: Pottsville, Pa., 21st; Tamaqua, 22d; Mahonoy City, 23d; Ashland, 24th; Shamokin, 25th; Danville, 26th; Williamsport, 28th.

Madison, Wis.

Haverly's Mastodons appear here 21st, Lacrosse 22d, St. Paul 23d, 24th, Minneapolis 25th, 26th.

ITEMS.—Barnum is expected in August.—Diamond of May Fiske's Blonde troupe caused a small stir here by neglecting to pay a whiskey bill at the Park Hotel. The Blondes' baggage being held, May refused to pay the bill, and came out victorious. All regular bills are paid on demand, but the frisky May will stand no extortion.

Chillicothe, O.

MASONIC HALL.—The Drummer Boy of Shiloh comb. are booked for two nights and a matinee, during the encampment of Colored Militia, commencing Aug. 7.

ITEMS.—Tommy Dayton and wife, late of Tony Pastor's troupe, are sojourning with friends near the city.—Manager Kauffman conducts Maggie Mitchell through the Ohio Circuit early in September.

Newport, R. I.

Gen. Tom Thumb and wife appeared at Odd Fellows Hall 15th, to a large audience.

The New York English Opera co. presented Pinafore on Monday evening, 21st, to a small audience.

Forepaugh's Circus and Menagerie, 30th.

Port Jervis, N. Y.

On Thursday, the 24th, the drama All that Glitters is Not Gold, will be given under the direction of George A. Bailey, said to be from the Olympic Theatre, New York. [The Olympic Theatre knows him not.—ED. MIRROR.] Nothing else booked.

Coup's Circus and Equescurriculum in August probably.

Atlanta, Ga.

The coming season here promises to be a lively one. Quite a number of troupes have made engagements, but no definite dates can be obtained. A dramatic troupe is being formed here; it is to be called the Kate and Kries co., and will start on the road the first part of August.

Crawfordsville, Ind.

Van Amburgh showed here to fair business 17th; will be at Covington, Ind., 18th; Danville, Ill., 19th.

F. J. Jorden, John Martin, and Pearl Chapin showed, July 14, 15, 16, 17, the model of the Strasburg Clock, to good business.

Hartford, Conn.

Nothing here at either theatre—the only ripple on the surface being caused by local excursions to Coney Island, etc.

Forepaugh's Circus showed here 19th to good business.

Albany, N. Y.

J. W. Albaugh opens the Leland latter part of August. The Globe Comedy co. present We Bachelors 24th.

Bacheldor & Dori's Circus soon.

Allentown, Pa.

July 21, Coup's show to immense audiences both day and evening. Nothing booked.

Lancaster, Pa.

Coup's Circus showed here on the 16th to good business. No dramatic news.

Kalamazoo, Mich.

Nothing the past week.

Cadiz, O.

Cole's Circus 28th. Theatricals dull.

Aurora, Ill.

Nothing on the boards at present.

Portsmouth, N. H.

Nothing this week.

Halifax, N. S.

The Boston Pinafore co. did such a large business here that their engagement was extended for four nights more. To-night (17th) is their last in Halifax, when they perform in the Public Gardens, having been specially engaged by the civic authorities for that purpose. At Saturday matinee Josephine was played by Bessie King, and she really astonished the audience by her excellent rendition of a truly difficult part. Although she has not had the experience of Dora Wiley, yet she was almost as good, and was undoubtedly away ahead of Blanche Corelli of Laurent's co.

No company that has ever visited Halifax have been so lionized and feted as the Boston Pinafore co. The officers of the "Bellerophon," "Tourmaline," and especially the "Griffon," were very kind, and presented each member of the company with curiosities collected during their Summer trip to the West Indies.

Manager Nannary's stock company will arrive from Charlottetown to-night. They play a few nights more in the Academy, and then the company will break up.

ITEMS.—The Kiralfy ballet leaves to-night for New York. Mr. Lytell remains to transact some business.—W. Davis, better known as "Jeff," made a decided hit as the old Juryman in Trial by Jury, and the Tutor in the school-scene from The Little Duke. In the latter piece his make-up was inimitable.—Frank Hayden's handsome stage presence was the cause of about a dozen cases of "incurable mash."—There was a little misunderstanding between Dora Wiley and the manager of the Pinafore co. Whether she will remain with the company or not is uncertain. The probabilities are that she will leave, as also may Anna Gunther, who plays Buttercup.—I could relate a little story about managerial fisticuffs, but as THE MIRROR is not devoted to the interests of the prize-ring, I will forbear.—If Misses Wiley and Gunther leave the Pinafore co., Clara Fisher will play Josephine, and Miss Burton Buttercup. The company play through Maine, and disband in Boston in about ten days.

Toronto, Can.

ROYAL OPERA HOUSE.—Haverly's Mastodons drew immense houses here on the 14th and 15th. Show much the same as when they were here about six months ago, with the exception of The Broadway Squad and Pinafore, both of which were excellent. House has been closed since.

On the 22d Cora Richmond, who is billed as "The Greatest Living Medium," will hold forth.

HORTICULTURAL GARDENS.—Laurent's Pinafore co. concluded their two weeks' engagement here on the evening of the 18th. It has been one continued success. Saturday afternoon they gave a concert at Lorne Park, a pleasure ground a short distance from the city, in which the following artists took part: Messrs. S. P. Norman, J. H. Stuart, James A. Sturges, J. E. Brand and Mlle. Ellani, also Mrs. J. E. Cooper and Mrs. Morris of this city.

LYCEUM.—Bill the same as last week, with which they are drawing fairly.

Barnum's route ahead is: St. Catherines, 21st; Hamilton, 22d; Toronto, 23d and 24th; Guelph, 25th; Stratford, 26th; London, 28th, and Strathroy, 29th.

"exact two Orphans has drawn well at the the issue contains since its revival, June 30.

Score."

A Change of Hart.

[From Hart's Paper, March 6, 1879.]

There is a little dark-eyed man in New York—alert, active, full of nervous energy; a wit, a linguist; a magazine of theatrical information; a man who has a ready sympathy with virtue or misfortune; withal, a cynic. So far as his intellect is concerned, he is in the full maturity of his powers, but physically he is bent—almost broken. To some he is a little man of mystery; to others he has proved a little man of magic. With a Gallic sense of theatrical sensation he unites a Yankee business shrewdness. When he talks, he impresses one by his clear statement of a case (for instance) that would appear, as presented by any one else, as very weak. He is noted as generous with his money when he has money, chary of bar-room companionship when he has none; shy of making acquaintance, but a positive quantity in any company into which he may happen to fall.

Twenty-four years ago this little man, a stranger in New York, was a billiard-marker. Surely, never was the irony of fate so plain! With a head stored with knowledge he did not then know how to utilize, this literateur passed his time in marking up caroms for gabby young men about town. His salary was three dollars a week. One Saturday night, when pay time came, he found that his employer had left, gone into the country, without making provision for the payment of what was due him. He was a stranger; Sunday stared him in the face: he was hungry; his bed must be paid for. So he went to a neighboring establishment and said that his employer had told him to come there and get three dollars, which would be repaid on the Monday morning following. That was a lie. His employer had told him nothing of the kind; he had told him nothing in fact. He had simply left—regardless. But the billiard-marker knew the money was due him, and that his employer would be back on Monday morning. Then he calculated to repay the money.

"I haven't got three dollars," said this neighbor. "But here are seventy-five cents, if they are of any use to you."

They were of use to the little billiard-marker, as any actor knows who may read these lines and has walked the streets all night for want of a bed. He took them and went to his poor lodgings. On the Monday the employer did not return; this petty fraud was discovered; the billiard-marker was arrested and sent to State Prison for three years!

That is the shadow which has hung over the man for twenty-one years! That is the shadow which has bent, but never could quite break him! It is that shadow which the Dramatic News now, once and forever, dispels

When the billiard-marker came out of prison he sought honest employment. From city to city he went, and God only knows the bitterness of the trials he went through. Wherever he went, his "record" seemed to haunt him, and doors were shut in his face. But, by-and-bye, in the great city of New York, his opportunity came. He obtained work on the press—work which he did magnificently, because his early manhood had been passed in storing his mind with such treasures as when poured out in print compelled the attention of the public.

"Who is this man?" asked some.

"He! Why, that is ————. He has been in State Prison!" was the answer. And this is the answer which base, petty fellows, who should have been in jail long ago and be there now, have been making whenever his triumph, or his industry, or his honesty, has been discussed ever since.

Now, gentlemen of the press and the theatre! No one of you will be more surprised than the subject of this article to see this statement in print. It is out of a sincere desire to quell a miserable scandal and right a much-wronged man that we print it. Reflect upon the facts it sets forth, and let us see which one of you is so honest, so manly, so chivalrous, as to throw the next stone at "that convict."

[From Hart's Paper, July 17, 1879.]

Mr. Cazauran of the Union Square staff is once more in Chicago, engaged in his familiar work of bringing out other people's plays, while pretending, by winks and shrugs and clever innuendoes, that they are his own.

The appropriation of other people's property—whether it be ideal, intellectual or material—is so intensely characteristic of artful little Mr. Cazauran that we are not in the least surprised by the conspicuous petty larceny of which he was guilty when he made Mr. Henderson believe that certain theories and statements made by others were actually and originally his own ideas.

Mr. Cazauran is an exceedingly plausible and deceptive counterfeit; though exceedingly artful when it comes to misstatement, false pretense, treachery and ingratitude, he is, in the particulars in which he effects to excel, the very basest and most counterfeit metal. He was born, we fear, with a warped and narrow mind, a deceitful and rancorous temper, abundance of malignity in conception, but not with an excessive power to execute; insincere, ambitious, insatiably eager for praise, and utterly ignorant and incapable of the truth.

Pursuing this analysis of artful little Mr. Cazauran, now falsely pretending, in Chicago, to have a very powerful and original mind, let us note these coincidences.

The animal that he suggests is a hunch-backed rat that no other rats—not even the most forlorn—will accept for company—a rat that hides in the woods.

The color that he suggests is a drear yellowish green, like the mould on rotting houses, leaves trampled under foot, a hopeless wintry sky, or the hue of death on a starved man's cheek.

The weeds that he resembles are the nightshade, that fattens its berries on deserted graveyards; the toadstool, that thrives in oozy and unwholesome swamps; the poison-vine, that stings your hand slowly but certainly while it twines around it.

Brass, arsenic and verdigris are the metals and minerals that will be found where artful little Mr. Cazauran pretends to carry a heart, when the immortal part of him shall have entered into the goodly spiritual company of Judas Iscariot, Titus Oates, and Benedict Arnold.

In the last five years artful little Mr. Cazauran has failed a good deal, for all his artfulness. He has failed to keep his false reputation for ability as a writer of terse and vigorous English. He has failed to keep up his false reputation for ability as a profound student of and authority on the drama. He has failed to keep up his false reputation for ability as a playwright—even as a judge of other men's plays.

In fact, during the last five years, Mr. Cazauran has dwindled from the dimensions of an intellectual phenomenon to the pitiful aspects of a literary impostor, a dramatic fraud, and a generally detestable and abominable little human being.

We tell these truths about Mr. Cazauran with great regret. The Dramatic News always tried to discover in Mr. Cazauran some compensation for the many hateful and despicable characteristics with which he is infested. We have always turned a deaf ear to Mr. Cazauran's varied explanations of the hostility to him, which really seems an instinct of all mankind. We have insisted over and over again that, concealed somewhere in the tortuous labyrinth of his character, diligent search would find at least the ashes of that divine spark which smoulders in the darkest and most desperate soul.

But we were wrong.

We have found out—as others have found out—that little Mr. Cazauran is an elfin embodiment of the meanest and most despicable traits. Utterly destitute of what men call character, he grudges its existence in others. Himself so saturated with disgrace that no mark of shame can any more be put upon him, he loves to creep over the fair fame of honest men and virtuous women as a snail crawls over a marble statue and leaves its trace of slime behind it.

His present employer took him when scores of other benefactors had, after he had bitten the hands that fed him, dropped him back into the obscurity, from which he perpetually emerges and re-emerges only to tumble to its lowest depths again. And, in consequence, there is nobody he so diligently vituperates—behind his back—as the gentleman who, for mysterious reasons of his own, chooses to be his present patron.

The toleration of Mr. Cazauran by Mr. A. M. Palmer is explained by many people in many ways. Mr. Cazauran's own theory reflects equal infamy upon himself and upon his master. At all events, neither fondness, nor respect, nor admiration binds Mr. Palmer to Mr. Cazauran. Mr. Palmer knows him to be a false pretender in literature, and has publicly announced him to be a thief, in morals. He has no cordial or generous sympathy with him, for he subjects him to what in other men's cases, would be cruel indignities, but what are, in Mr. Cazauran's instance, the natural expressions of instinctive contempt.

Prisoners, in the solitude of their cells, have been known to foster strange pets. Men not prisoners have sometimes nurtured vermin, and permitted them a grotesque intimacy. Mr. Palmer fosters Mr. Cazauran as, for eccentric reasons, he might foster a centipede or a bedbug. A tame bedbug, pastured upon its cynic patron's hand, sucking his blood, offending his nose, but yet apologizing for its existence by the very singularity of their mutual relation—that is a tolerably exact parallel to the contemptuous support of Mr. Cazauran by Mr. Palmer. Mr. Cazauran is Mr. Palmer's tame bedbug, so to speak. Mr. Palmer feels that his pet is extremely disagreeable to the world at large. Nobody is more sensitive to its smell than he. It bites his flesh when its feeds. It has neither soul, nor beauty, nor affection. He has to hold his own nose when he regards it intimately. But, as a pet, his bedbug is a rarity. The fact that other men abominate it, and cannot conceive how he can endure its existence, is an odd but emphatic reason for his tolerating it.

Some day it will bite too deep or smell too strong. Then, in a moment of passion and disgust, he will nip it between finger and thumb, and immediately wash his hands.

But the mere fact that Mr. Palmer prefers to treat Mr. Cazauran as a tame bedbug does not prevent us from assuring Mr. David Henderson that when he opened his columns to Mr. Cazauran he gave one more opportunity of self-parade and false pretension to a very shallow literary fraud, a very ingenious dramatic impostor, and the most thoroughly abominable little human insect that ever blended in his own venomous person the characteristics of a canker-worm, of a scorpion, and of a blow-fly.

Amy Roselle will shortly join Wilson Barrett's company at the Court Theatre.

NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

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ERNEST HARVIER, Editor.

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NEW YORK, JULY 26, 1879.

Amusements.

HAVERLY'S THEATRE—Georgia Minstrels.
WALLACK'S THEATRE—Closed.
UNION SQUARE—Closed.
SAN FRANCISCO OPERA HOUSE—Closed.
STANDARD THEATRE—Closed.
BROADWAY THEATRE—Closed.
GLOBE THEATRE—Closed.
PARK THEATRE—Closed.
FIFTH AVENUE THEATRE—Closed.
NIBLO'S GARDEN THEATRE—Closed.
GRAND OPERA HOUSE—Closed.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
OLYMPIC THEATRE—Closed.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Closed.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

MIRROR LETTER-LIST.

Anderson, Mary
Allen, W. L.
Ayers, Jos. B., (scenic artist.)
Byron, Oliver Doud
Bothwell, John R.
Cassidy, George H.
Chandos, Alice
Daly, Augustin
Doud, Frank A.
Davenport, Fanny
Fisher, George
Fraser, Robert
Geisler, F.
Griffin, Hamilton (3)
Hamblin, Constance
Hastings, Marie C.
Hatch, Ida
Lamar, Marion
Lytell, W. H.
Lynton, Ethel
McCullough, John
Mills, Eva
Mitchell, Maggie
McDonough, T. B.
Osmun, Dr.
Oates, Alice
Pomeroy, Louise.
Richmond, Adah
Rooney, Pat
Rowe, Geo. Fawcett
Radcliffe, Geo. B.
Rossner, Prof. (leader of orchestra.)
Sands, George E.
Scott, Lester F,
Schwab, Fred. (Manager Adelaide Neilson.)
Sessions, Edith K.
Stevens, B. D., (Lilliputian Opera Co.)
Stanley, Ernest, (Megatherian Minstrels.)
Thomas, D. F., (manager Lilliputian Opera Co).
Taylor, Harry, (letter and telegram.)
Voque, Elsie
Warde, Fred B.
Wilmot, A. A.
Wise, F.

Ten Thousand Dollars More or Less.

Mrs. Alfa Merrill, who is said to be "an actress of phenomenal powers and of a rarely poetical and ingenuous temperament," commenced suit against me in the Supreme Court last week for $10,000 damages for an alleged libel in calling her a "bad amateur actress."

On Monday she thought better of the case and withdrew it, but not before an order of arrest had been granted by Judge Potter. The proceedings are treated in detail elsewhere.

From the first number of THE MIRROR to the present one it has distinguished itself among American journals by its outspoken and unrelenting opposition to two objectionable classes of persons—the blackmailers who were robbing and traducing the dramatic profession from without, and the bad amateurs who were disgracing it from within. It was in furtherance of this policy that THE MIRROR was started, and in pursuance of it that it had thrived and prospered till it is to-day the recognized organ of the Drama and of the interests of the Stage. These two objectionable classes have tried every means known to the law (and several to which it is a stranger) to embarrass, molest and annoy THE MIRROR in its chosen work. But after six months of truth-telling on one side and a virtual conspiracy on the other, the more discreet of THE MIRROR's opponents have given up as hopeless the task of attempting to impede its progress, and have let the work fall upon a woman, in the expectation that her sex would shield them from assault.

But they may as well understand that such subterfuges will avail them nothing. THE MIRROR was not started to gratify a whim or to experiment a theory, but as a serious undertaking, for the success of which the projector dedicated the work of a lifetime, and against the accomplishment of which no illicit plans or schemes can prevail.

If Mrs. Merrill thinks that she can change herself from a bad amateur actress to a good professional one by suing me for $10,000, she is at liberty to the opinion. But I must remind her that her error of judgment would compel her to bear the costs of the process which, in the Supreme Court (where she brought her suit), are considerable, and that the time spent before a decision is reached (a couple of years probably), if passed playing utility parts in some stock company, would be of more advantage to her than if spent figuring in the courts.

So far as THE MIRROR is concerned, libel suits have lost their novelty—though not their uses. The last batch had the effect of increasing the sales of this paper materially. Pecuniarily the present one could have no other effect.

It is natural enough that a paper which tells the truth and acts squarely should inspire the envy, hostility and ill-will of every sneak and fraud who makes journalism the excuse for his vagabondage. But it seems strange that a woman, whose connection with the stage is as slight as illegitimate connections generally, should, in the guise of an actress, sue the only paper which has had the honesty and the courage to tell the truth about her performances. It is evident indeed that her inexperience in the law is as great as her inexperience in the Drama.

Had Mrs. Merrill been done any injustice in these columns, she would have found them always open to whatever fair and reasonable correction she desired to make. But she must now nnderstand that in commencing a suit for damages she forfeited the right to indulgence, which no true man would withhold from so inexperienced and unsuccessful an amateur aspirant.

ERNEST HARVIER.

Tax Them.

A well-known actress writing to THE MIRROR proposes what will strike most people as a very startling, but what may be at some time a very pertinent suggestion. It is to tax emigrant actors from abroad. That is to say, that all performers from Europe should be made to render the same tribute to native brains, industry and artistry as is paid on inanimate and material products. This would be a form of "protection" to American talent. The idea is so odd that it takes one altogether by surprise, but a little reflection will show that action of some kind is necessary to protect the Stage from the further wholesale incursions of English stock companies.

There are in the United States, six thousand four hundred professional actors and actresses. These are many more than sufficient to fill every possible role. New men are constantly joining the profession and the number of new actresses is constantly excessive. Now it is quite clear that the characters of the Drama will not suffer here for any lack of exponents. Why, therefore, go to Europe for new ones? The Stage is already overcrowded. Many of our best actors are idle; most of them find engagements unsteady and uncertain. Every new actor or actress brought from abroad goes to swell the number.

It is significant that British actors and actresses are unlike the moon-eyed Celestials who arrive at the trans-continental coast in this, that they all "come to stay." The instances of British actors who came to this country to play and afterward returned to England are few, few indeed. We are speaking now of course of the stock performers only, as this class is the one which is objectionable. Among stars the interchange is fair enough. Miss Neilson, for instance, quite compensates us for Frank Mayo, and among other stars the case is about the same. What we allude to is the regular stock players—such, for instance, as Herr Daniel Bandmann proposes to bring over. Who can they be?

Not desirable accessories clearly, for the fact that they consent to "support" so bad an actor as Bandmann, is sufficient evidence that they can have no standing at home. It is not to be supposed that in London, where the inhabitants refuse to witness Bandmann, even when paid twenty shillings apiece to do so, that any one can be found who would travel three thousand miles contingently to take twenty shillings A WEEK to "support" him. No, the twenty emigrants he would get will be the poorest class of utility, who have grown to believe America a good place for English actors to play in, for no better reason perhaps than that they have never known such an actor voluntarily to forsake it.

The twenty emigrants would glide into the ways of the agencies and of the managers as naturally as a lame duck does to shallow water, and twenty good American actors and actresses will be crowded out to make room for the intruders. Once established, there is no way of dislodging them, and young native performers are made to suffer in consequence.

No; it will not do to tax emigrants, but the proposition to that end may arouse interest on the point at which it might otherwise be forgotten. American actors and actresses have no fear of any honorable competition with actors anywhere. But they have much to anticipate from the emigrant exodus, which adds to the numbers of the profession without benefitting it in personnel, character, repute or responsibility. It would be unjust to exact a tax to be paid by those who come, for they are all penniless, but it might be settled by the English actors who remain, for they seem to thrive on the very exhaustion they entail.

Origin of "The Soldier's Trust."

Very few people who have seen that versatile actor and popular gentleman, George C. Boniface, in his really masterly performance of Corporal Antoine in The Soldier's Trust, know that the play is founded on fact. It was written, as is known, by D'Ennery and Cormon, authors of The Two Orphans, and in French, as Le Vieux Caporal, is one of the strongest and most popular of standard melodramas. There is now pending in Milan a law-suit based on the very episodes which gave rise to the piece, and which have come to light during the past few days only. They are best related in the language of a well-known German actor in this city.

Baron Von K., an Austrian officer, quitted his residence in Milan in 1859 to join his regiment. Before going, he deposited with his notary there a will, leaving all his property to a person not named in the document, and saying that the notary or his successor would be made acquainted with the name of the legatee by a person who would call and identify himself by giving the particulars of the will, which was not to be opened until the testator's death. The person's name was then left with the notary by the Baron, who was subsequently wounded at the battle of Magenta, and died soon after. Before dying, he requested the soldier who acted as his servant to call on the notary and name his heir, remitting at the same time sundry documents to his care. The soldier was soon wounded in the face, and lost the power of speech. He could not read, therefore was unable to write the necessary information. On the news of the Baron's death his next of kin took possession of his property, the notary being unable to prevent them. A woman named Elb, in Milan, and her son, twenty-six years of age, lately found themselves in great pecuniary distress, when a dumb man called and presented a note with these words:—"I have made many inquiries, and at last have found you. I have learned to read and write, and can make you rich." He then presented the papers received from the Baron, which named his son by Mme. Elb as his heir. The claimant called with the old soldier upon the notary, and a law-suit is on foot for the estate.

—The following are among the people engaged by Augustin Daly for the season: Charles Fisher, George Morton, William Davidge, Harry Lacey, Catherine Lewis, Louise Leighton, Sara Lascelles, and Ida Crayton.

—The New York Criterion Comedy company, which was organized by Mr. Gosche, Theodore Thomas' former manager, with the design of making as perfect a dramatic company as the Thomas Orchestra was a musical one, will open this season at Haverly's on September 15, and remain there for three weeks. The Weathersby Froliques follow Oct. 6.

—J. K. Emmet, according to advices, is playing to excellent business in Liverpool. On July 4 Mr. and Mrs. Emmet, Master Emmet and George Wilton partook of a dinner composed entirely of American dishes, cooked by J. K. Emmet, in the Washington Hotel. Emmet is to bring hither from England the scenery, properties and music for his new drama of Fritz in Ireland, which is to be produced in the Park Theatre, this city, next season.

—The libretto of Fatinitza, used by Manager Crossy's company at the North Broad, Philadelphia, is by Sylvester Baxter, and is the same as was used at the Boston Theatre. The full cast is as follows: Fatinitza, alternate nights, Laura Joyce and Ella Montejo; Princess Lydia, Hattie Arnold; Nursida, Zulieka, Diana, Besika, Pacha's wives, Adelaide Detchon, Eva Glenn Barker, Rosa Schlessinger, and May Sylvie; Julian, War Correspondent, Eugene Clarke; Count Kantheukoff, Harry Allen; Izzet Pacha, Turkish Governor, W. H. Seymour; Steipann, Russian Sergeant, Charles F. Lang; Ossip, Russian Lieutenant, J. Taylor; Hassan Bey, leader of Bashi-Bazouks, D. Howard; Mustapha, guardian of the harem, F. A. Tannehill, Jr.

SPENCER—John T. Ford thinks he has discovered another Mary Anderson in Lillian Spencer, daughter of Dr. G. W. Spencer of Pittsburgh. She will be a member of his stock company next year.

LOYAL—Mr. Loyal is the originator of the act of being shot from a cannon, which he performed in Australia, India, China, Africa, Brazil, and South America, for a period of over six years. Only eighteen months ago Herrmann went to Germany and bought the cannon he now uses. He is not the original of the act in which Loyal has created such a furore.

NEW YORK, July 19, 1879.

TO THE EDITOR OF THE MIRROR:

If all who edit American papers were to use their pens as ably, and their talents as powerfully for the advancement of the American actor as you have in "Bandmann's Emigrant Score," we who suffer from what you have there impaled, would feel more grateful to the press of our country, and enjoy with the public the increased prosperity and advancement of the Drama. For one, let me thank you for that editorial, and in doing so I have no doubt I speak for many others.

IRENE ACKERMAN.

PERSONAL.

HART—$2,366.33 and costs—$114.73.

HOEY—George Hoey and wife are at Long Branch.

DREW—John Drew has been engaged by Augustin Daly for his theatre next season.

TORRIANI—Angelo Torriani has been engaged to appear at the Madison Square Garden on the 28th.

COMB.—There will be ninety-eight combinations on the road this season. Last year there were one hundred and twenty-eight.

WALLACK'S—Lester Wallack will not open his season till Oct. 1. He thinks he began too soon last year. The opening occurred Sept. 12.

PARSON—The part of the Parson in The Danites has been offered by Rankin to Frank Evans, Frank Mordaunt, and George Boniface.

CLARKE—Kit Clarke will be manager, not advance agent, of the Mme. Rentz party this season. It will be the biggest "woman" show on the road.

COTTER—F. G. Cotter, late of the California Theatre, left San Francisco on the 8th for New York, by way of Panama, sailing on the steamer Granada.

FACT—When theatres close the murders and suicides increase. The District-Attorneys throughout the land are now praying for the playhouses to reopen.

BELGARDE—Adele Belgarde appears at Haverly's Aug. 18 as Rosalind, in As You Like It, to be followed by Hamlet and The Hunchback. She is engaging an excellent company.

DE VERE—George Devere and wife (Nellie Mortimer) are spending the Summer at Lakeland, Long Island, where Mr. DeVere has purchased a five-acre lot, intending to build next season.

MCCONNELL—C. H. McConnell has returned to Chicago to put in preparation his numerous orders for next year's printing. The National Printing Co., Chicago, is unquestionably the largest show printing establishment in this or any other country.

PRICE—In the Supreme Court last week Judge Donohue granted a divorce to Katie Baker from her husband, Edwin Price. Mr. Price did not contest the case, and the decision was mutually satisfactory. The co-respondent in the proceedings was a Cincinnati non-professional.

WILKINSON—Lillie Wilkinson was in the city last week, younger and more attractive than ever. The pair of five-carat stones she wore in her ears were greatly admired. Her husband, Charles Wilkinson, is arranging for another season of Uncle Tom, with the popular lady as Topsy, of course.

D'ESTE—Helen D'Este's company have closed season. Manager Basye went to Chicago, Helen D'Este to Highland Park, Ill.; Maude Stuart and Hattie Coyle, Jackson, O.; F. M. Cottrell, Washington, O.; T. Mumford and Eugene Harrison, New York. All the members are re-engaged.

FARRAR—Etta Farrar, whose debut at the Opera House, Washington, on June 19, was witnessed by one hundred of the leading Congressmen—Senators and Representatives—is, according to the Boston papers, an actress of remarkable Thespian gifts, and likely to be soon seen in New Pork.

KIRALFY—Bolossy Kiralfy writes to his brother-in-law of the Mercury from Milan, Italy, June 24: "Handsome dancers are abundant here, and New York will enjoy several superb samples in the coming Fall. Imre Kiralfy is in Vienna shipping attractions. We sail for New York Aug. 8."

HONOLULU—C. B. Welles, F. Bock, W. Simms, Eliza Long and Nellie Holbrook left San Francisco on Monday, the 8th, for Honolulu, where they expect to run a dramatic season of two months. Eliza Long has been engaged to play Libby Dear, in The Mighty Dollar, with the Florences next season.

WORK—Improvements are being made in Wallack's, and the front is being rebuilt. Masons and bricklayers are swarming about the Bowery, and are tearing out the insides. A new entrance is being built for the Broadway; and the carpenters are engaged at Booth's. All this betokens a very busy season.

SMITH—It seldom falls to the lot of a newspaper to publish a more interesting record of a manager's career than that concerning John P. Smith on another page. Mr. Smith's biography appears now for the first time in print, and it is not too much to say that it will be read everywhere with unfeigned interest and concern.

POMEROY—Louise Pomeroy will start out in September under her own management. Her company will comprise sixteen, with W. H. Leake as leading man. Mrs Pomeroy says: "The reason I prefer to control business is that I travel the same route again that I went over last year, and know what pleases the different audiences, and I wish to be certain that if salaries are due, and the money comes into the ticket office, my people will be paid. While I am sure there are many honest managers on the road beside myself, I cannot be blamed, when somebody else controls the box-office, if the company are not paid. I wish to be responsible. While Shakespeare will be my chief dependence, I have a new society play which I acted fully 200 times to delighted audiences, called The Adirondacks, and another is being written for me."

PROFESSIONAL DOINGS.

—Fred Berger arrived from San Francisco July 20.

—The portly Ed Marble supports Lotta for another season.

—William Castle is spending the Summer at Point Pleasant, N. J.

—Emily Delaro and Gus Hall are to go with Mrs. Oates this season.

—Sam Dessaur will pilot the Mme. Rentz Exposition the coming season.

—John A. Mackey will be a member of the Weathersby-Goodwin company.

George DeVere and Nellie Mortimer are engaged at Booth's for the season.

—Miss Annandale, of John T. Ford's Philadelphia company, is at Cape May.

—Gilbert and Sullivan's new opera will be done at the Standard, definitely.

—Stella Boniface is spending a portion of the Summer at Bridgeport, Conn.

—Louise Pomeroy will open her next season at the Walnut Street Theatre, Philadelphia.

—Hughey Dougherty has left Hooley & Quinlin's Megatherians. Business has been poor.

—Extensive alterations are being made for the Fall season in the Allentown (Pa.) Opera House.

—Mary Anderson was thrown from her horse in Long Branch last week, and slightly bruised.

—Aimee's San Francisco engagement is for six weeks. Business has been exceptionally good.

—Gustavus Levick has been engaged as juvenile man for the J. W. Collier combination.

—Eula Talbot and Tilly Shields will be members of Oliver Doud Byron's company this season.

—The Theatre, a monthly newspaper on the plan of The London Theatre, will appear about Sept. 1.

—Lina Tettenborn, supported by Mose Fiske, will bring out her new play in Chicago early in the coming month.

—The Broad Street Theatre, Philadelphia, will open July 28 with Ford & Zimmerman's Baby Opera troupe in Fatinitza.

—The new Brooklyn Theatre is progressing finely, and Manager Haverly has already booked some strong attractions.

—George Boniface, Frank Mordaunt and J. H. Rowe will constitute the chief features of the Queen's Evidence combination this year.

—The Queen's Evidence party begin their season at the Chestnut, Philadelphia, Aug. 11. They were in negotiation to appear at Haverly's.

—Manager James Douglass of Cincinnati would like to secure Robinson's Opera House in that city, but is not likely to have his wish gratified.

—May and Florence Davenport are at Cape May. Florence, who is again in very delicate health, will remain there all summer, while May returns to Minnequa.

—On his route to San Francisco, where he is now playing, Tony Pastor did an immense business. His profits in Eureka, Nev., for instance, were over $1,500.

—All of J. H. Haverly's attractions are booked, either directly or indirectly, through the Managers' Agency of C. R. Gardiner, MIRROR Building, 12 Union Square.

—Ed Gardiner, who managed The Danites combination last year, is in the market for next season. He has several things in view, but at the present writing has closed nothing.

—Lina Tettenborn and Moses Fiske will commence season the last week in August, opening at Heuck's Opera House, Cincinnati, in the new four-act play, Gretchen; or, Who Knows Best?

—Jumbles is the title of an operatic comedy to be produced at the Walnut Street Theatre, Philadelphia, on the 28th, with Venie Clancy, Lizzie Harold, and Harry Hunter in the cast.

—Frank Chanfrau, supported by a good company, is to make a New England tour after the conclusion of his engagement at the Boston Theatre early next season, and will produce a new comedy.

—T. W. Davey's health continues very bad. He is at Cresson Springs and has slightly improved, but there seems little prospect of his being able to engage in active personal management next season.

—Tony Pastor began his engagement at the Bush Street Theatre, San Francisco, on Monday, to a full house. He remains there three weeks, after which the house will close. Haverly's Mastodon Minstrels follow.

—An excellent company is being engaged to support Adele Belgarde at Haverly's. W. E. Sheridan will be leading man, Gus Levick juvenile, and Helen Tracy will be a member of the company. Ingomar will be among the plays presented, with Miss Belgarde as Parthenia and Sheridan as Ingomar.

—At the meeting of managers and agents, held at the Westminster Hotel on Monday, the organization was chrystalized into the "United Amusement Managers' and Agents' Association." The next regular meeting occurs Monday at the same place, when all interested agents and managers not now members are expected to be present.

PRETTY PIECE OF BUSINESS.

From Alfa to Omega.

CHAP. I.—ALFA.

A young woman, supremely fair and most divinely tall, with blue eyes and golden hair, a charming figure, and a sweet full face. This is Alfa Merrill. The happy possessor of all these attributes belongs to an excellent family in New York. Her husband has a large practice in dentistry. The couple live in the Stevens House, and are constant patrons of the theatre.

CHAP. II.—THE DOCTOR.

On or about Tuesday, Nov. 14, there came to the manager's office at the Fifth Avenue Theatre, a rather portly gentleman, who conveyed to the manager the fact that Mrs. Merrill, the aforesaid Alfa of Chapter I., was in the market for a first appearance. Edwin Booth was then playing an engagement, and it was part of his contract that he should not appear at any special holiday matinee. Accordingly, there was no attraction for the then rapidly approaching Thanksgiving day. The portly man, whose presence the manager now for the first time noted, was Mr. A. P. Merrill, who came as a sort of plenipotentiary and representative-in-chief for his wife. The outcome of the conference was that Messrs. Fiske & Harkins consented to have Mrs. Merrill make her "first appearance," and chose for the occasion the morning of the day when most people are professing thanks and recording curses over turkey at country hearths and homes.

CHAP. III.—THE BAD AMATEUR.

Mrs. Merrill made her first appearance at the Fifth Avenue Theatre (playing Julia, in The Hunchback) Thursday afternoon, Nov. 28, 1878, to one of the most discouragingly poor houses ever assembled in that edifice. It was said that there were seventy people present, but there may not have been so many. The performance was an unqualified failure. In the first place, Mrs. Merrill had no adequate conception of the role of Julia In the second, she had neither the voice, the physique, the experience, the culture, the training, nor the dramatic instinct to portray it. She dressed richly and tastefully. She acted badly. That was the universal verdict. When the curtain fell on the reconciliation of Master Walter and his country ward, it closed on as unsuccessful a dramatic debut as has marked the season, and nobody heard, or cared to hear, any more about Mrs. Alfa Merrill.

CHAP. IV.—THE DENTIST.

Three months elapsed. Mrs. Merrill passed so thoroughly from the public mind that she was altogether forgotten, and her sincerest friends and well-wishers thought it uncharitable to make any allusion to her failure at the Fifth Avenue. Mrs. Merrill continued to visit theatres, and Mr. Merrill continued the practice of his profession—dentistry. Mrs. Merrill made, it is true, one wholly abortive attempt on acting at a benefit performance at the Academy of Music, but it turned out as lamentably as at the Fifth Avenue, and two more months were allowed to pass in peace. During all this time THE MIRROR said nothing about Mrs. Merrill, as there was no occasion for anything to be said, but it stood ready to do any kindly service in reason to the sweet lady, who is as charming off the stage as she is incompetent on it.

CHAP. V.—LIES.

Just six months after Mrs. Merrill's first appearance there began to appear simultaneously in several New York papers (notably the more insignificant ones) manifest untruths about her, intended to mislead managers and the public, and to hurt really deserving actresses. It was said that she was going to appear at Wallack's—which is not so; that she had been offered the place of leading lady at the Union Square—which is not so; that a London theatre had been hired for her; that a Paris theatre had been hired for her; that a Syracuse manager had offered her $1,000 for two performances; that she was Neilson's rival; that she had really made a successful appearance; that Henry Irving wanted her to replace him at the Lyceum Theatre, London, and that she was going to "sail for Europe" every Saturday and Wednesday in the calendar months of June and July. It was noted also that Mrs. Merrill about this time was seen about New York with a person whose departure for Europe the Sheriff of this county would take measures to prevent, or that failing, would find reasons to deplore.

CHAP. VI.—THE TRUTH.

So long as the untruths disseminated about Mrs. Merrill did not affect directly the profession, THE MIRROR held its peace. But when it came to understand that an organized attempt was being made to push the claims of this bad amateur actress to the detriment of her professional sisters, it did not scruple to do its duty. In the issue of July 5 it said:

A SAMPLE CASE.

Mrs. Alfa Merrill is a rich, pretty, giddy and ambitious young woman, who aspires to become an actress. She has studied for some time under the tuition of a well-known teacher, and about eight months ago played Julia in The Hudchback at a matinee performance at the Fifth Avenue Theatre. Mrs. Merrill has a husband who is quite willing and abundantly able to humor his wife's Thespian tastes. She reads the dramatic papers, attends all the first nights, buys new dresses, and takes an active interest in theatricals without ever having an opportunity to appear on the boards. She has, of course, no talent whatever, and is altogether a very charming lady, and an undeniably bad amateur actress.

Some time ago Alfa Merrill, perceiving the bad outlook for her dramatic career and remembering withal her failure at the Fifth Avenue, concluded to woo fame more ardently, and began casting about for a manager. Then there presented himself Mr. Sargent, who "promised" to Mrs. Merrill, the ambitious amateur, an early appearance at the Lyceum Theatre, London.

Now Sargent has about as much authority to promise Alfa Merrill an appearance at Mr. Irving's theatre as a scene-shifter in the Union Square has to promise Berry Mitchell an appearance at Wallack's—that is to say, none at all. Sargent's promise was thus very easily made, but Mrs. Merrill rather confidently believes it. So she went forthwith, after the fashion of professional actresses, and engaged herself a "press manager," and began preparing for her London appearance. Mr. DeNyse, after the manner of tyros at any trade, began comparing his new-found employer to Miss Neilson, which pleased Mrs. Merrill very much, but made her unconsciously ridiculous. Now the seventy persons who saw Alfa Merrill play, know that she is in no wise comparable to Neilson, and the thousands who did not go to see her entertain a still less favorable opinion. The result of the matter briefly is, that Alfa Merrill is living on the hopes of a London appearance, that the man DeNyse is living on Alfa Merrill, that Sargent has made a promise which he cannot keep, and that the Dramatic Profession is encumbered by the presence of a bad amateur actress, while dozens of excellent professional ones are idle with nothing to do.

THE MIRROR has no hostility toward Alfa Merrill, but it disproves of a system which, to gratify one woman's vanity, does a shameless injustice to five score of hard working professional actresses. It would be recreant indeed to its position as organ of the Stage did it not point out the wrong such women as this Alfa Merrill are doing, and direct attention to it.

There can be no reform on the stage or amelioration of the condition of players until bad amateur actresses cease their unequal contest with professional performers, and humbugs like Sargent cease misleading tyros by making promises they cannot fill.

CHAP. VII.—PAID FOR OR FREE?

On Sunday, July 13, the Star of this city published a brazen and fulsome "puff" of Mrs. Merrill. The very same thing appeared simultaneously, in the same identical words, in the N. Y. Dispatch, a paper which bears about the same relation to Sunday journals as the Star does to the dailies. Now there are scores of hard-working, gifted, and accomplished young actresses to whom one word of honest and sincere encouragement in a New York daily paper would be a boon of great value, and not receiving it, these women have a right to know why it is that a bad amateur, who has only appeared twice on our stage, received three columns of "notice," while deserving professionals are ignored. THE MIRROR entertained the same curiosity; hence it propounded the following:

PAID FOR OR FREE?

Mr. A. C. Wheeler is dramatic editor of the New York Star. As such he is presumably responsible for the brazen "puff" published in its columns on Sunday, respecting the bad amateur actress, Mrs. Alfa Merrill (wife of the popular New York dentist, Mr. A. P. Merrill). The puff was in the following words:

Alfa Merrill, an actress of phenomenal powers and of a mental organization that is rarely poetical and ingenuous, is the first favorite as a leading lady. She was pausing irresolute between offers from Wallack's and the Union Square Theatre, when Harry Sargent tempted her to become his star next season in place of Modjeska, and in rivalry with the English actress Neilson, in whose repertoire (Rosalind, Juliet, Beatrice, Pauline and Viola) she is most happy, original and charming. She will sail for Liverpool NEXT SATURDAY to fill a preliminary engagement of a month in London under the guidance of Sargent, who is sanguine in his confidence that she will be able to make a favorable impression in the critical British metropolis.—STAR OF JULY 13.

Now Mr. Wheeler either wrote this or he did not. If he did write it, he must either have believed what he wrote or else not. If he beheves any such rubbish he is a fool. If he does not believe it and still wrote it, he is a fraud and is trading upon his position on the Star.

CHAP. VIII.—WHEELER'S REPLY.

Mr. Wheeler declined to answer except through counsel. He did not say whether he was a fraud or a fool—or both or either. He preserved a masterly silence.

CHAP. IX.—STILL HE IS NOT HAPPY.

Not so Dr. Merrill. He said that THE MIRROR had maligned his wife, and that the editor would be made to feel the consequences of his reckless truth-telling. Mrs. Merrill, too, felt greatly aggrieved. Together they sought the advice of a respectable lawyer.

CHAP. X.—THE LAW INVOKED.

On Saturday morning last, Counsellor A. H. Hummel, one of the shrewdest and most vigilant lawyers in this city, stepped briskly to the bar of the Supreme Court and announced that Alfa Merrill desired to bring suit against Ernest Harvier, editor of THE MIRROR, for $10,000 damages done her professional character by the publications in this paper. He submitted a document which recited that Mrs. Merrill is a married woman, is the wife of A. P. Merrill, is a dramatic performer, lives and resides in New York, and is known by and among American managers. That Ernest Harvier is editor of THE MIRROR, a paper circulating extensively among theatrical people, and read throughout the country. That the criticisms and statements about her, which have appeared in its columns, have damaged her present standing and future prospects to the extent of $10,000, and that she demands from him this sum.

This document bore at the foot Mrs. Merril's autograph, written in a smooth, round and flowing feminine hand, and had been duly witnessed before a notary public. Judge Potter, who was holding court in Chambers, looked over the papers and signed the order to have the absent object of the pretty woman's just wrath held in the stupendous sum of $500 bail. Mr. Hummel walked from the court-room, and shortly afterward the Sheriff was called upon to institute search for the editor of THE MIRROR, in the expectation, doubtless, that he would have the $10,000 in his pocket, and that Mrs. Merrill's professional status and prospects might be without delay restored. To understand, however, the true circumstances of the case, it is necessary to know that by the law of this city a citizen, on whom a civil order of arrest is once served, goes into actual custody until he can find bondsmen who will justify in real estate security double the amount called for by the Court. On a Saturday afternoon in midsummer this is not an easy thing to do. But failing in it, the Sheriff's duty is implicit and imperative to look up his man. Mrs. Merrill's object was therefore to repay the kindness of the editor of THE MIRROR by having him incarcerated over Sunday.

CHAP. XI.—TOOTH AND NAIL.

While Mrs. Merrill had been beautifying an affidavit in the civil case with her neat chirography, Dr. Merrill was busy at criminal proceedings, based on the same heinous, unholy and infamous remark of THE MIRROR, that Alfa Merrill was a "bad amateur actress." Precisely what he proposed doing, and what he did, we are not at liberty to state; but the upshot of the matter was that an attempt was made to serve the papers in the civil suit on Saturday afternoon. The editor of THE MIRROR was not found, and the Merrills mourned in consequence.

CHAP. XII.—"I AM HERE."

Promptly at ten o'clock on Monday morning the editor of THE MIRROR visited the Sheriff's Office with the requisite number of sureties, and with the stated intention of forcing the pretty but litigious amateur to proceed with the suit she had so glibly begun. But it then transpired that, having failed to have the order served Saturday, and appreciating the fact that she had sued an editor to recover $10,000 for having told the truth, she wished to retrace her misstep. Accordingly she withdrew the suit and got back her papers.

CHAP. XIII.—RESUME.

It does not do to judge a woman harshly. But it is permissible to tell the truth about her public performances, and in this case it will be done:

Mrs. Alfa Merrill is a very bad amateur actress.

The statements made about her in the newspapers are for the most part lies.

We do not think that Alfa Merrill will ever make $10,000 by acting. But she stands a better chance of acquiring that sum in that way than through getting damages from the editor of this paper for telling the truth about her.

THE MIRROR does not court legal proceedings, but it does not shrink from them. No reputable citizen, in the discharge of his legitimate duties, has anything to fear from the Law. It is only the knaves and frauds for whom the courts have a heavy hand. The record of the present affair will not be complete till Mrs. Merrill explains how it happens that on Saturday, July 19, at 4 p. m., Ernest Harvier had libelled her, and on Monday, July 21, at 10 p. m., he had not; also, why she pressed the service of an order of arrest on Saturday and declined to have it used on Monday. If she does not, we will.

True.

NEW YORK, July 22, 1879.

TO THE EDITOR OF THE MIRROR:

Josh Hart's newspaper publicly claims to have the power to ruin whoever it attacks. Among those who fell under its displeasure, and were made to feel its weight, were Boucicault, Daly, Bartley Campbell, Edwin Booth, Lawrence Barrett, Ed Sothern and Lotta. The potency of its power is evidenced in the prosperity of almost every one of the individuals named. Mr. Boucicault will manage Booth's next season on a grand scale, and open Wallack's with a new play. Campbell will have Aldrich and Parsloe in My Partner, which, by the way, Palmer of Union Square pronounced superior to The Danites; Louise Pomeroy in Fate, the Rice Evangelines in West Point; and Fairfax at the Chestnut, Philadelphia, while Mr. Daly comes back into New York management under the happiest auspices, and with the prestige of a brilliant record as a guarantee for the future.

Mr. Booth is eagerly sought after on his own terms. Mr. Barrett has been eminently successful; so much so, that shrewd Mr. Hill, who has made Den Thompson's fortune and his own, has secured him at a large figure for a two years' tour.

Sothern, who never was in greater demand, opens the season at the Park, and little Lotta is in every manager's mouth and in every theatre-goer's heart.

A newspaper is a powerful engine; but if it would have any weight, it must be respectable, truthful and honest.

COHASSET, MASS., July 20, 1879.

TO THE EDITOR OF THE MIRROR:

I write to thank you for the stand you have taken against the importation of actors from Europe to play parts which could be better filled here, and for your ringing editorial against the class of "amateurs," of whom Alfa Merrill is a fair example. Let me assure you that the profession is a unit in support of THE MIRROR's position. In my experience of eighteen years on the stage, I have never seen a time when American actors were menaced by graver dangers, and the views expressed in THE MIRROR hit the situation exactly. Send me fifteen copies of the issue containing "Bandmann's Emigrant Score."

Interview with Col. Sinn.

"I have already filled twenty-eight weeks out of the forty that constitute the season," remarked Col. Sinn to a MIRROR representative, as they sat in the private office of the Park Theatre, Brooklyn.

"Do you intend retaining a stock company?"

"Not regularly," replied the Colonel, puffing at his cigar; "but when I play Boucicault, Wallack, and a few other of the 'magnets,' I shall engage a job stock company."

"What attractions have you closed with, thus far?"

"Let me see"—referring to a blank-book. "There's Collier's Union Square company in The Banker's Daughter; they open the theatre, Sept. 1, and are followed by the Richmond and Von Boyle combination, then Hooley's Megatherian Minstrels. Then come in rapid succession Emma Abbott's English Opera company, Lester Wallack, Joe Jefferson, Adelaide Neilson (her first appearance this year in the United States being at the Park), Maggie Mitchell, the Maretzek Opera troupe, Robson and Crane, the Weathersby-Goodwin Froliques, Sothern, Joe Emmet, Dion Boucicault, the Colville Folly Troupe, McKee Rankin and Kitty Blanchard, John McCullough, Joe Murphy, Ada Cavendish, Fanny Davenport, Mary Anderson, John T. Raymond (in the new play, Woolfert's Roost), Mrs. Barney Williams, Tony Pastor, and Harrigan and Hart. I think I can truly say that there is no one other theatre in the United States that has secured a similar array of attractions."

"Do you think, Colonel, that the New Brooklyn Theatre will injure your prospects next season?"

"We are all liable to be mistaken in our judgment; but most assuredly if I had thought the Brooklyn Theatre would have proved a success, I should never have allowed a non-resident manager to have secured it, without having made a strong effort for its possession myself. I fear it will take many years to overcome the feeling that lingers concerning the great fire of December, '76, but Haverly is an energetic, hard-working fellow, and if any one can make the ill-fated place succeed—why, Jack's that man."

"If you had assumed the management of the new theatre, what would you have done with the Park?"

"I should under no circumstances have taken it where it stands, but had it been built on another spot I should have devoted the Brooklyn to the legitimate, and have run the Park as a first-class novelty theatre, similar to the plan on which it was conducted when I opened it five years ago. This would have given me entire control of the theatrical business in this city."

"What prospects generally are there for theatrical business next season?"

"There may be a slight improvement," responded the Colonel slowly, knitting his heavy eyebrows, "but I don't anticipate any large business. Things, taken all together, look better. The larger combinations will live and pull through the season profitably; the small ones (and they are legion) I don't think we'll hear of after the 1st of December."

"Do you think the combination system will last long at any rate?"

"I think not. Within a year we will be forced back to regular stock companies to support the stars. In a slight degree it will be similar to the present combination system. Circuit managers in the West, South and East, will form first-class dramatic companies, take six or eight towns or more, then fill time with stars, to be supported by this company—in this way saving heavy railroad fares, giving a better quality of performances, and furnishing a more advantageous school for the young actor. In large cities the old stock companies will be resorted to, as they were from '56 to '65. This will have the effect of making salaries sure, and will be of mutual benefit to the manager and actor."

"Did the financial results of the season of '78-79 entirely meet your expectations?"

"Yes, and more than that—the business reached $18,000 over that of the season before. Perhaps a few facts concerning the season may not be amiss. The theatre was open forty-one consecutive weeks; there were 334 performances given, including matinees and a special performance in aid of the yellow-fever sufferers. During this time not a single disappointment by a star marred the record of the season, and not a single play was postponed. The programme was changed 105 times. Nothing approaching a panic occurred; there were no arrests, and no disturbance of any description. I aimed to make the Park the leading legitimate and star theatre in Brooklyn. The theatre by next September will be virtually new, nothing remaining as of old but the walls and galleries. There is a new stage, a new drop-curtain and proscenium, new folding chairs, walls refrescoed and painted, fresh carpets in the auditorium, lobby, and entire front of the theatre You probably noticed the carpenters and painters at work when you came in."

"Is it true, this rumor that you intend managing a theatre in New York shortly?"

"I have no intention of taking a theatre in New York next season," said the Colonel laughing, as if the idea was ridiculous. "I am of the opinion, after five years' work in Brooklyn, that a man has all he can do to make his house a success over here. It requires personal attention all the time. At some future day I may be ambitious enough to start over in New York, but for the present I am content to be written down a provincial or country manager. I have no ambition to gain a big theatrical reputation. Of the eighteen years I have devoted to this business, I can say the first five were spent in trying to get glory, and the balance in making a living. Don't mistake me that I wish to be rated a manager without reputation; what I wish is local, not world-wide fame." And here the Colonel laughed again.

"Are there any changes to be made in the officials connected with the running of the house?"

"None. Mr. Edeson will remain as assistant manager. We have been associated since 1861, and I don't think we'll separate now. His managerial duties will not prevent his acting occasionally."

The conversation drifted into another channel, and as the MIRROR man withdrew he left the genial manager puffing under the combined influence of the heat and a half-consumed cigar.

C. R. Gardiner and His Office.

The Herald last season devoted two columns to the peculiar workings of the Managers' Agency established by C. R. Gardiner. It was a new, bold and original enterprise. It was a new departure, and so thoroughly met the requirements of the case that his establishment immediately jumped into popularity, and the manager and his facilities became a positive necessity. In the present season, at the vital moment when the organizations were just being made up, and when the plans for the succeeding campaign were being laid out, Mr. Gardiner was in San Francisco attending to important business which he could not neglect. The consequence was that some others attempted to do what he had done. They tried to attach this important branch to the dramatic agency business. While the manager felt that it could not be done satisfactorily, a force of circumstances naturally drifted them into it until a sort of ring was formed to carry on this new system of keeping all dates in New York for managers. This Ring consisted of a prominent Dramatic Agency, two or three first-class agents on the street, and with high hopes they started in. Seven weeks have passed, and what is the result? Confusion and trouble on almost every hand.

Messrs. Spaulding and Norton say they never saw anything so badly mixed up.

James Dickson says: "I'm sick. Shall go home and leave this matter with Gardiner to complete."

Phil Lehnen says: "I have done nothing but change dates all the season. Have changed Joe Murphy four times."

John Meech: "Had more and better work done last year on the 10th of June than now, 21st of July."

August Piton: "Well, I get along pretty well, but it's terrible. I'm in the Ring, you know, and fare possibly a little better."

Samuel Colville: "Oh, it don't bother me! Let them fight it out. I am filling quietly the time for Bob Miles, and with corresponding direct, ignoring everybody and giving it a great deal of personal attention, have got on pretty well, but, of course, the difference between this season and the system Gardiner had last season is very marked."

Dave Bidwell: "I have a new and beautiful theatre. No opposition, and 't aint so bad for me; but I should gladly welcome such an arrangement as we had last year. By the system inaugurated by Mr. Gardiner the whole thing was in one place. An agent stepped in and found if a date was open or not anywhere in the United States. A world of time and labor was saved, besides making close, clean, direct routes, thus gaining 'long jumps' and doubling over routes. Besides, it had the advantage of keeping queer parties like C. L. Graves company, E. A. Booth Co., and dozens of similar organizations out of the first-class theatres. It has gone so far toward the bad the present season that Mr. Gardiner refuses to undertake to straighten it out, although he has undertaken the work of some few of the stronger companies. Another season, however, he will restore his Managers' Agency with its established success, and such additions as time have suggested. For that purpose he has already secured a room every way adapted to the requirements of such a business, on the same general principles as that established by Dun's Mercantile Agency."

The present season he remains in THE MIRROR building, 12 Union Square. He is New York agent for Augustin Daly, J. H. Haverly, Charles Spaulding and John Norton, David Bidwell, Col. William E. Sinn, Charles E. Locke, T. W. Davey, August Pitou, the Meech Brothers, Phil Lehnen, and many other located managers, and has undertaken to fill time and make routes for a few of the best attractions, such as J. H. Haverly's different traveling companies, the Emma Abbott Opera troupe, John P. Smith's "Tourists," etc., etc. Having managed two of the best theatres in America for years, and having traveled extensively, he is personally known to all the resident or traveling managers and agents, and the requirements of the profession in its different branches. He has quick perception, and with really remarkable executive ability he combines all the necessary qualities for such a position, and, as the best managers say, "He is the right man in the right place."

Harry Palmer's Death.

Very few people were surprised at the announcement cabled from Europe on Monday, of the sudden death of Manager Harry Palmer. He has been in miserable health for fully two years with the incurable malady which this week brought on his demise. The recital of the salient events of his life embody much of what may be written of any American manager—gifted with brains, judgment and executive capacity.

Harry Palmer was born at Pottsville, Pa., on September 22, 1832. He served an apprenticeship as a compositor in the office of the Philadelphia Bulletin, then in that of the North American, and became, in 1852, advance agent for Sontag. She came to America, it is true, in the decline of her artistic days, but she brought with her Pozzolini, tenor; Badaili, baritone; Paul Julien, violinist; Alfred Jaell, pianist; Rocco, buffo basso, and Carl Eckert, conductor.

She made her last American appearance in Philadelphia, Nov. 26, 1853, at Musical Fund Hall. Her profits for the season were $200,000.

Sontag's success naturally won great eclat for her young agent, and he was re-engaged for the most brilliant season of opera that America has ever known. In the Fall of 1854 Castle Garden was crowded to hear Giulia Grisi, who had so long reigned undisturbed on the European stage, and with her the silver-voiced tenor, Mario, and the Academy of Music was then for the first time opened.

In the Spring of 1855 Arna de Lagrange came out under Ullmann's management, with Henry Palmer still as advance agent, and was the original Azucena in the Trovatore in this country. She met with no extraordinary success, and was followed, in the Fall of 1856, by Piccolomini, whose great reputation in Italy preceded her.

In 1859 the three prima-donne—Gazzaniga, Colson and Alberitna—were at the Academy, and affairs were looking very badly, until Adelina Patti, a young and very beautiful girl, saved the season. Three years before this Mr. Palmer was engaged in an enterprise which attracted much attention throughout the city. This was the first appearance of Thalberg, the musician, at Niblo's salon.

In 1851 Mr. Palmer managed Anderson, the Wizard of the North, at the Broadway Theatre; was also with him when he played Rob Roy at Castle Garden, and afterward traveled with him all over the United States.

In 1852 Robert Heller, who had just arrived in New York, found an opening at the Chinese building in Broadway, but was so unsuccessful that he turned organist till Mr. Palmer drew him from his obscurity and put him well before the public.

After leaving Heller, upon that gentleman's departure for Europe, he accompanied the late McKean Buchanan on a tour around the world, and later he took the Davenport Brothers, spiritual mediums, to England and to Germany, where they attracted but little attention. His next speculation was an engagement with Matilda Heron, whom he took through the country; but most of the money he made was lost in outside speculations.

After finishing his tour with Miss Heron, he persuaded Felicita Vestvali, the famous singer of the operatic stage, to appear in English drama. By the terms of his contract he furnished a new play entitled Gamea, which had been translated from the French by Matilda Heron, and received sixty per cent. of the profits, while Vestvali took the remaining forty. The tour, which commenced in Niblo's Garden, this city, Sept. 29, 1863, when she made her debut on the English stage, proved extremely profitable, and Palmer netted a handsome sum. Shortly after this tour Palmer met Henry C. Jarrett, who had just retired from the management of the Boston Theatre, and they formed a copartnership and went abroad in search of novelty for the American market. While in Paris, they saw the spectacle of La Biche au Bois, which was gorgeously mounted and was prodigiously successful, and they decided upon that attraction. Having procured models of the scenery and mechanical effects, they engaged several first-class dancers—premieres and coryphees—and on arriving in London they saw a transformatian scene which surpassed in magnificence anything of its kind theretofore witnessed in America, which they purchased and shipped to this city. Upon returning here they engaged the Academy of Music for the producnion of the spectacle. On the night of May 21, 1866, that edifice was entirely destroyed by fire, and Jarrett & Palmer found themselves without a theatre, and a large ballet corps on their hands. At that time William Wheatley was the manager of Niblo's Garden, and he had made a contract with the late Charles M. Barras to produce for the first time on any stage his spectacular drama of The Black Brook, and Mr. Wheatley had agreed that the piece should be played not less than one hundred nights, no matter what its success might be, so that it should be well advertised for the country tour which was to follow. Mr. Barras, who then made his home in Buffalo, had had all the scenery painted from his models as he intended The Block Crook to be mounted, and they were in the Academy of Music, managed by the Meech Brothers, so that the spectacle could be produced there the moment its success was assured in New York. While the Academy of Music was yet burning, Jarrett & Palmer went to the Metropolitan Hotel, aroused William Wheatley from his bed, and when they left his apartments they did so with an agreement to utilize their ballet troupe, the chief scenic effects of which they had models and the transformation scene. The next thing to be accomplished was to secure the right of production of The Black Brook. It was by William Wheatley's agreeing to assume all risks and financial responsibility in the production of the spectacle, and to pay Mr. Barras the sum of $1,500 for the one consecutive run of the piece, no matter what its duration might be. If he failed to have it acted one single night (Sundays excepted) the contract was at an end, and fresh terms would have had to be made. The dialogue of the piece was mercilessly cut, and one important scene, which Mr. Barras claimed would have been the most effective of all, was omitted to make room for the ballet. The Black Crook was announced for production Monday, Sept. 10, 1866, but, owing to the numerous changes in the piece and delays, it was not performed until Wednesday, 12th, and then the performance was so prolonged that the transformation scene was not displayed. The piece ran 474 consecutive performances, the last being given Jan. 4, 1868.

Jarrett & Palmer at once became identified with Niblo's, managing it with great success till it burnt down in 1872. It was rebuilt and they remained in possession until April 30, 1874. In August of that year they assumed the management of Booth's Theatre, opening it with Dion Boucicault's drama of Belle Lamar. Their most notable productions there were Henry V., the engagement of Barry Sullivan, the last engagement of G. L. Fox, Julius Cæsar, and Sardanapalus, and Charlotte Cushman's farewell engagement in New York. They retired from the management April 30, 1877. A remarkable incident in Palmer's career was the Fast Continental Train, which left Jersey City at one o'clock a. m., June 1, 1876, and arrived in San Francisco, Cal., at 9:22 o'clock a. m. June 4. In that year a combination playing Julius Cæsar, under their management, started from Bay City, Mich., on an extended tour of the country. Mr. Palmer was interested in the management of Dr. Hans Von Bulow, pianist, who made his metropolitan debut, when Chickering Music Hall was formally dedicated, Nov. 15, 1875, and subsequently went on a tour.

The Plymouth Rock, the Alhambra and the Westminster, were the principal outside speculations with which his name was connected.

In 1878 Jarrett & Palmer seized upon the expedient of utilizing Uncle Tom's Cabin for purposes of popular revival. John P. Smith had originated this idea. He worked upon it, strengthened it and elaborated it till he had built it into a perfect dramatic reality, and Uncle Tom's Cabin as given by Smith possessed as much merit and attraction as it did when the romance had first been published in the hot pages of Mrs. Beecher Stowe's great story. Jarrett & Palmer took Smith's "idea," and they went ahead with it. They sacrificed much of its realism and its picturesqueness, but they made it from the first a paying speculation.

Their first "stand" was at the Academy of Music, Philadelphia, where, in partnership with Pugh, they played the piece a week to overflowing business. They presented it at Booth's Theatre, in this city, for a brief season, and on Aug. 3, one of their companies sailed for Liverpool, and was speedily followed by the principal artists for two other companies. The drama was acted in the Aquarium Theatre, London, at afternoon performances, and at nights in the Princess Theatre, with great success. Two other companies traversed the provinces. Strong opposition sprang up, and the chief members of the two companies returned here, while the other went to Germany. Palmer had numerous engagements booked for this troupe, and was actively engaged in securing other attractions for this country for the coming season. Jarrett, who is now here, will speedily sail for England to complete the business. Mr. Palmer leaves a widow and two boys, aged 12 and 16 years respectively, who were with him in London, and an aged mother who resides in this city.

His remains will be brought to this country, and probably interred in Greenwood Cemetery. A cablegram dated Liverpool, Monday, July 21, says:—"Mrs. Palmer is to leave here with the body of her husband, which has been embalmed, and her two sons, in the steamship Celtic, 24th, for New York. Great sympathy is expressed in dramatic and club circles over Mr. Palmer's death. It is probable that the Garrick Club, of which he was a member, will take formal notice of his death."

Of the four projecteos of The Black Crook—the greatest theatrical success of modern times—three—Wheatley, Barras and Palmer—have now gone to their final resting-place. Henry Jarrett alone remains.

The Paris Opera Comique closed season June 30, and was to undergo repairs for two months, for the first time in fifty years. The novelty there for the Winter will be Jean de Nivelle, by Leo Delibes. Matabon's marble bust of the composer, Felicien David, is to be one of the ornaments of the foyer. It was reported that Canton, the new manager of the Bouffes Parisiens, had offered Jeanne Samary of the Comedie $12,000 a year to abandon the legitimate and sing at his theatre in operettas. The lady will yet have to remain ten years in the Comedie Francaise company if she desires the subsequent life annuity of a member, and could not therefore accept.

MUSINGS OF THE GAS-MAN.

Have you ever been acquainted with a stage-struck youngster?

I have, if you haven't.

The one I knew was a fair example, I think, of the species, and his peculiarities, I'm told, are common to all of his kind.

The specimen I refer to did not participate in the appearance and qualities usually associated with the stereotyped and traditional stage-struck young man.

He did not wear his hear in long flowing ringlets, neither was he untidy in his dress; he did not constantly in sepulchural tones growl out, "'Tis well;" he did not disturb his neighbors by midnight rehearsals of Hamlet's soliloquies.

On the contrary, his hair was cropped in true military fashion; he was particularly particular in all the little niceties of dress; he spoke in a shrill tenor—in short, he was surprisingly commonplace, and quite similar to the average mortal.

Nevertheless I divined his secret the very first time we met.

He spoke volubly and at great length of the last new play, he was familiar with the reported movements of every actor and actress in the country; he listened intently to everything casually said in reference to the theatre, and (horror of horrors!) a friend informed me confidentially that he was the author of a five-act drama that Mr. ——, the prominent manager, had stored away in a pigeon-hole, and promised sometime to read.

I smiled to myself as I thought what an indefinite period "sometime" means in the managerial dictionary.

Shortly after my acquaintance with the young fellow began, I received a note from him, enclosing tickets for an amateur dramatic performance to be given by the society of which he was a member.

"Do come," wrote he; "I am to play a principal part, and I wish you to see me."

I had not had the misery of sitting through an amateur performance for some years; the idea of going was quite a novelty, and my determination was strengthened by meeting my friend Robinson, well up in society news, who informed me that the Lester Club was the best in the city.

"You'd better go, my deah fellah," said Robinson; "you'll have a treat."

I did go, and I did have a most decided treat—but of that anon.

The ticket said no one was to be admitted to the floor unless in full dress, consequently I donned my claw-hammer, and sallied forth.

I wished afterward I hadn't.

At the entrance to the —— Avenue Opera House I found a well-dressed mob rapidly arriving in carriages, and with little regard for laces and satins, it strove, tore, pushed, pulled, and struggled to get into the door.

Having successfully survived the crush I reached the ticket-taker, who informed me that all the seats were taken, but that by paying half a dollar I could secure one of those set apart for the accommodation of the society's friends.

On entering the hous. I found afterward all the seats were reserved at that price save two rows at the extreme rear of the house, probably capable of seating about fifty persons.

After having paid for the keeping of my coat and cane, I found my seat, the novice usher in the meanwhile searching for it unsuccessfully.

The entertainment was announced to begin at eight sharp.

At a quarter to nine the orchestra began an overture, and after playing for thirty minutes, the curtain rose at 9:15 on the first act of Caste.

My unfortunate friend played Eccles, and of all the melancholy, spasmodic, aimless, dire bad pieces of acting, his was undeniably and positively the worst.

Yet this young man actually had serious designs on the legitimate stage!

The remainder of the company was almost as bad, and it was absolutely disgusting to see the friends of these wretched beings lavish upon their abortive efforts their time, money, favor and applause, diverting attention and support from its proper channel—the regular theatre—to the encouragement of such idiotic exhibitions as these.

I left the theatre in disgust after the first act, and when my poor, misguided young friend wrote to me and asked me what I thought of his acting, what could I say but what I did say?

"Your performance was undoubtedly considered a fair one of its kind, but never, if you have any regard for the good opinion of sensible people, display your ignorance and inability in this direction. You would not think of dabbling in the art of painting, and, after a year's superficial study, hang one of your pictures next that of an established artist in an exhibition, and hope to gain glory by thus challenging criticism. Do not think, then, to successfully meddle with acting—as deep and difficult an art as painting—unless you wish to bring upon yourself ridicule, contempt, and condemnation as a public nuisance. If you have artistic tastes, gratify them by lending your support and admiration to art."

THE GAS-MAN.

The Baronne De Caters Lablache, sister of Mr. Demeric Lablache, lately arrived, and has been commanded by the Queen to sing at Windsor Castle, and to give lessons to the Princess Beatrice and Prince Leopold. The Princess has written a very pretty romanza, and has dedicated it to the Baronne.

The London Season.

Le Roi De Lahore, produced at the Covent Garden, is an opera of spectacle rather than of plot. The work was given at the Paris Opera House during the management of M. Halanzier. The music, by M. Massanet, is light, pleasant and descriptive. The work was rehearsed under the author's personal superintendence. Mme. Albani will appear at Covent Garden again before the season finishes. If Mr. Mapleson gives America anything like the casts he is lavishing upon London, he has in store a rich treat. Fancy Mignon with Nilsson, Kellogg, Trebelli, Campanini and Rondil in the cast. The supplementary season of popular prices will begin at Her Majesty's almost immediately. Covent Garden opera will go on until the end of the month. Mme. Marie Roze had a good reception in Il Flauto Magico, though the honors of the night fell to Gerster. Marie Roze looked as handsome as ever, and her vocalization was much commended by many habitues of the opera; but the house rang with plaudits for Gerster, who is undoubtedly one of the most finished artists on the lyric stage. Messrs. Clarke and Bancroft are going to remodel the Haymarket Theatre. Venus, the new burlesque at the Royalty, is poor stuff, but there is a display of pretty and impudent women in it, and the "Crutch and Toothpickers" are satisfied. Nellie Bromley and Miss Alma Stanley are the heroines of the piece. Offenbach's Princess of Trebizonde is to be revived at the Alhambra. The New Babylon goes from the Duke's to the Surrey Theatre. Drink Without a Reade, a burlesque on L'Assommoir, by Saville Clarke and Lewis Clifton, is in rehearsal at the Folly. Warner, at the Princess, continues to receive congratulations all around on his extraordinary performance of Coupeau. It is generally agreed that his T. D. scene is a finer piece of acting than the original. "The French actor fills me with disgust," says a Parisian critic, "the Englishman with horror." Mr. A. P. Burbank, the American reciter, appeared the other morning at a benefit performance, on the Lyceum stage, and delighted a large audience by a dramatic recitation. Since then he has given an entertainment at St. James' Hall. A critical audience rewarded him with warm, approving recognition, and several of the leading journals speak of him in praise. His imitation of Jefferson's Rip Van Winkle is admired. Mr. Burbank is at home at "The Savage" and other Adelphi Terrace clubs, where he has been welcomed as he deserved to be. It is likely he will recite at the Brighton Aquarium, and possibly on tour in the provinces. Mr. Irving has at last pretty well decided to visit America next year. Nothing will induce him to accept a certainty. "If I am not successful in the United States," he still says, "I don't want any manager to bear the loss; but if I am, I want a fair share of the money results." Genevieve Ward has taken the Lyceum Theatre for the off season, during Mr. Irving's vacation. She will produce a new drama, adapted from the French by Mr. Palgrave Simpson, whose Franco-English comedy, A Scrap of Paper, was recently well received in New York after a long and successful run at the Court Theatre. Miss Neilson's engagement at the Adelphi is over. She is to play in a series of Shakespeare revivals at the Haymarket before taking rest, in anticipation of her Autumn tour in the United States. The reign of the Comedie Francaise at the Gaiety continues absolute, and it has already put a large sum in the pockets of the management. The English critics have cried up the foreigners so persistently that some of the adjacent theatres have suffered seriously. As much as $20 and $30 has been paid for a stall on Bernhardt nights.

—At the Broad Street Theatre, Philadelphia, new iron doors are to be put in, and further precautions taken against fire. The house will be newly frescoed, and additions to the scenery made. At least $5,000 will be spent before the doors are open early in September. Managers Ford & Zimmerman may open with Herrmann the Prestidigitateur, but a circumstance of recent occurrence makes that unlikely.

—In the production of Pinafore, of which Pauline Markham is the principal, at the Adelphi variety theatre, San Francisco, the names of Sir Joseph's sisters, cousins and aunts are given in full as follows; Hebe, Sir Joseph's first cousin; Fannie, Sir Joseph's second cousin; Clotitis, Sir Joseph's third cousin; Parthenia, Sir Joseph's fourth cousin; Matilda, Sir Joseph's fifth cousin; Jennie, Sir Joseph's sixth cousin; Juliet, Sir Joseph's little cousin; and Polly, Sir Joseph's aunt.

—Manager Goodwin of the Walnut, Philadelphia, telegraphed to Maurice Grau, at San Francisco, inquiring whether the latter had closed with any Philadelphia theatre to play Capoul and Paola Marie, one of the great attractions of the next season. Grau replied that these stars would appear at the Academy of Music. He had promised Mr. Goodwin that the Walnut should have the refusal of them if they did not go to the Academy. Capoul and Paola Marie sing with Ford in Baltimore and Washington, and hence the mistake made in some of the papers that they were to sing with Ford & Zimmerman at the South Broad.

The Vokes family wound up their performances at the London Imperial Theatre (lately the Aquarium) on July 6.

THE VARIETY STAGE.

TONY PASTOR'S.

The entertainment offered during the present week is all that can be desired, both as regards quality and quantity. Among the new faces may be found Ida Siddons, who appears with her skipping-rope of fire; the DeVoy Sisters sing their camp-meeting hymns very successfully; the three Arnold Brothers dance their triple clogs and jigs; Jessie Warner, a female athlete, appears in a variety of feats made interesting only from the mere fact of their being performed by a female instead of the usual male enthusiast; the popular American Four, in the second week of their engagement, present an extravagantly funny act, and are really the best attraction at the house; their appearance is the signal for uproarious mirth, which is not abated until they make their last bow after numerous recalls; Fred Roberts, a very clever comic vocalist, introduces several novelties, and Ella Zuila, a heroine of the high wire, and one of the most finished gymnasts on the variety stage, introduces many startling features in her entertainment, among which may be mentioned her bicycle riding on the high wire, etc.; she is assisted by George Loyal, the human projectile, who is shot from a cannon diagonally, and catching a trapeze—a thrilling act, which will well repay a visit to the theatre this week. The entertainment concludes with a laughable Ethiopian comedy called Animal Sagacity, in which all the prominent members of the company appear.

THE LONDON.

Manager Donaldson is right up to the times in everything that is done for the pleasure of his patrons at the London; an attractive engagement for the week being that of the eminent team, George Reynolds and C. W. Cogill, both old "vets" in the burnt cork line and undoubtedly the best in their specialties we have seen for some time. Minnie Farrell, who has succeeded in gaining a very fair reputation, appears in her impersonations; Williams and Pickert, the American clog dancers, have "just dropped in th's week to have that clog question settled anyway;" Lillie Hall, a prepossessing serio-comic, in new songs, etc.; Emerson and Clark are in the second week of their "Africanization," and modestly receive their well-earned plaudits; Murphy and Shannon appear this week in that good old sketch, He Would be an Actor; Murphy and Mack present their share of the fun in an act called Funny Mulqueny; Otto Burbank, Max Murphy, Nellie Lamount, Flora Dimple (may we never write that name again!) and many others, appear to advantage throughout the evening. The Christening closes with Saturday evening, and for Monday, 28th inst., a grand burlesque, with new stars, is announced.

HARRY MINER'S.

There is an exceptionably good bill offered for the week, in which appears a galaxy of talent rarely combined in one performance. Gus Williams' Pinafore is running and as yet does not show any sign of having lost any of its attractiveness. Among the new faces for the week are: Rose Lee, a very acceptable serio-comic singer; Dooley and Tenbrook introduce aged negro delineations, and since both seem to possess that depth of voice and pathos so necessary in the rendition of camp-meeting hymns, etc., they will, no doubt, meet with the success they well deserve; Lamount and Ducrow are back again at their old tricks, and are especially entertaining in their act, the Happy Hottentots; Fannie Beane and Charles Gilday were of course retained; the patrons of this theatre are quick to appreciate an artistic rendition, no matter in what line, and were, consequently, uproarious in their approval of these versatile artists; this week they present a new sketch, called Rural Felicity. Charles Fostelle will also remain another week, and retains the sketch called Flashes as his attraction; the Brennans still receive a hearty and well-merited reception nightly; Frank Budworth has been re-engaged; Bobby Newcomb "skips the light faniastic" as is his wont; the Standard Quartet are in their fourth week, while numerous others appear in a bill which, for both quality and quantity is, to say the least, entirely satisfactory.

VOLKS GARDEN.

Cheap amusement for the people has made the Volks Garden popular. The house, too, is one of the coolest of the kind in the city; no annoyance is felt from the noise of the Elevated road, and the bills for many weeks past have been exceptionably good. This week five of the Volk's best stars leave for other engagements and numerous changes will be made. Jennie Engel is announced in a variety of popular songs; Harry Bennett, a very clever Irish vocalist, introduces his latest compositions; Charles H. Warren, a very "heavy" contortionist, allows the boys to amuse themselves with a sledge hammer in breaking a stone weighing 250 pounds, placed upon his breast, and many other trifling amusements peculiar to this class of "artists;" Eloise Allen, in a choice selection of songs; J. W. McAndrews, the watermelon man, last week; James D. Roome, John Morrissey, Sam Norman, Minnie Clyde, and numerous others. This being the last week of the Carrolls, there is to be an extra exertion made in their sketch entitled Peel Yourself, and as the title implies such a necessity, there will be no lack of funny situations. The performance concludes with the laughable sketch by Roome, entitled Diff Diff in a Well.

JOHN P. SMITH.

A Representative Manager.

John P. Smith, the well-known manager, of whom we publish a likeness to the life on the first page of this issue, was born at Richmond, Va., in 1832. His father was John P. Smith, a leading citizen of Richmond, and a strict member of the Presbyterian Church, whose mother was a first cousin of James Madison, one of the nation's Presidents.

Mr. Smith's mother's maiden name was Zippora Abrams. She was considered one of the handsomest women in Virginia. Although a Jewess, she did not follow the Jewish religion; she was a devout Christian and a leading member of the first Presbyterian church in Richmond.

At an early age John P. Smith adopted the business of a printer, and served his apprenticeship of four years in the office of the Richmond Compiler, edited by James A. Cowarden, the present editor of the Richmond Dispatch. When about seventeen years of age he entered the office of the Richmond Enquirer, then edited by Thomas Ritchie, Sr., known as the Nestor of the American Press. During the time he was employed in these two offices he evinced a strong taste for amateur theatricals. After three years in the Enquirer office, he made his first professional effort by organizing the "Old Dominion Serenaders," composed largely of Richmond amateur talent, several of whom at the present day hold high positions among the Richmond merchants. The Serenaders opened in Richmond and played throughout the State of Virginia at irregular intervals for about a year. Their last trip was down to Suffolk, in Nansemond County, where they met the fate too often attendant on such organizations and collapsed—or, as Mr. Smith tersely expresses it, "The distance flag was dropped on them." While the party was in this condition, Mr. Smith received an offer from the owners of the District Republican to take charge of the paper as managing editor, which offer he accepted on condition that the owners would furnish funds to pay the hotel bills and send the unfortunate Serenaders back to Richmond. This they cheerfully consented to do, and he remained, as some term it, "in hock" for his friends and managed the paper during the entire Scott-Pierce Presidential campaign. After returning to the Enquirer office for about six months, he made a runaway match with Miss Fannie M. Clarke, one of Richmond's greatest belles, the daughter of John S. Clarke, proprietor of one of the leading hotels, and took the train to Washington, where they were married on the 23d day of June, 1853, by Rev. Dr. Wysong. They returned to Richmond, where for twelve months Mr. Smith was connected with the Dispatch. The compensation being inadequate for the support of himself and family, he embarked once more in the show business by organizing, in connection with the great A. M. Hernandez, the Smith and Hernandez Julien Minstrels, in which combination Mr. Smith filled, in a manner highly satisfactory to the public, the positions of manager, comedian and interlocutor. For two years they traveled through the South, playing quite a successful business. This organization broke up in Nashville, Tenn., in 1856, and Mr. Smith returned to Richmond, whence he went to Washington and entered the National Intelligencer and Government Printing offices for about a year. Shortly after, having engaged in the lightning-rod business, and being highly endorsed and strongly recommended by the late Prof. Henry of the Smithsonian Institution, he received a contract from Mr. Clarke, the Supervising Architect, to put rods on several of the public buildings in Washington. In 1858 he engaged with Mr. John T. Ford as business manager of the old Washington Theatre on Eleventh street. While he was there Mr. W. E. Burton filled an engagement, and offered Mr. Smith the management of the business of a theatre which he was about to open in New York. Mr. Smith accepted the offer, but Mr. Burton's death, which took place soon after, prevented the plan from being carried into effect. From the Washington Theatre he went to the old Front Street Theatre, in Baltimore, also under Mr. Ford's management; and in 1859 engaged as business manager for the original Buckley Serenaders, under the management of George, Fred and Swaine Buckley. On their departure for England he severed his connection with them and returned to Baltimore, where he engaged in different theatrical speculations until 1861, when, on account of his thorough knowledge of the Southern country and extensive acquaintance with the people of that section, he was engaged by George Christy as business manager of the celebrated Christy Minstrels, to take the company through the South. The company was in Charleston during the session of the Convention and on the occasion of the evacuation of Fort Moultrie by General Anderson. Though traveling through a country at that time in a state of the greatest excitement, the trip was financially an exceedingly successful one. A company of Northern men against whom, in the section where they were playing, there then existed most bitter prejudices, it required no litttle tact and managerial capacity to insure the success of the enterprise. It will be remembered that at this time the whole South was preparing and arming for a war which proved to be one of the most serious in history and Mr. Christy, recognizing the difficulties under which they had labored, paid Mr. Smith, on his return to New York, a very handsome compliment upon the manner in which he had conducted the business entrusted to him.

During the war, making Baltimore his headquarters, Mr. Smith took the Christy Minstrels on several trips through the East and West, and was also business manager for the original Dan Byrant Minstrels on their traveling tours. After the war he was engaged as manager by Mr. Charles F. Browne, familiarly known to the American public as Artemus Ward, taking him for a remarkably successful tour throughout the entire United States, the profits for the last four months of which amounted to over $21,000. The last entertainment ever given by Ward in this country, prior to his departure for England, where he died, was given in February, 1865, at Richmond, Va., under Mr. Smith's management. He declined an offer to accompany Mr. Browne to England, not wishing to be separated from his family, and for three years after remained in Baltimore.

In 1868 he removed to New York, and since that time has managed the business affairs of most of the prominent stars of the day, among others Mr. and Mrs. Barney Williams, Mr. and Mrs. W. J. Florence, the elder Herrmann, Clara Morris (for three years), and the celebrated Vokes Family.

In 1872 Mr. Smith moved to Brooklyn, and leased the Park Theatre from Mrs. Conway for one year. At the termination of her lease, in connection with A. R. Samuells he again leased the theatre from the owners for a term of ten years, but the death of his wife, to whom he was devotedly attached, and which took place in February, 1873, caused him to alter his plans, and he withdrew from business for a short time. It was for the next two or three years that he became manager for the great actress, Clara Morris. In 1875 he accepted the management of Mrs. Conway's Brooklyn Theatre, and the only time in which the theatre was a pecuniary success was under his management. He remained at the Brooklyn Theatre until Mrs. Conway's death. At the close of his career at that house he was the recipient of a complimentary benefit, when many were turned from the doors. A pleasant feature of the evening's entertainment was the presentation of a watch, chain and diamond locket of great value to Mr. Smith by his friends. Among the number were Messrs. Shook and Palmer, Barney Williams Clara Morris, John T. Raymond, George Fawcett Rowe, W. J. Florence, and other friends of the profession, as well as a number of Brooklyn's leading citizens. The inscription in the watch was as follows:

> Presented to
> JOHN P. SMITH,
> BY HIS
> FRIENDS OF THE DRAMATIC PROFESSION
> AND
> CITIZENS OF BROOKLYN.
> May 31, 1875.

For the past few years Mr. Smith has managed at different times many entertainments in the Brooklyn Academy, most of which have proved to be marked successes. But he has been better known to the public, perhaps, as the manager of the Uncle Tom's Cabin combination, and is the author and originator of the plantation scenes and realistic effects in the new version of Uncle Tom, as played under his management by Mr. and Mrs. G. C. Howard.

Although Mr. Smith is more of a manager than actor, still, in the course of his career, he has played parts for which he received and deserved great credit. Old Squintum, in the farce of The Black Statue, was the title of an eccentric old negro character part played by him while with George Christy, and is said by good judges to be one of the most truthful representations of the old plantation darkey ever seen. Having witnessed in person so many sales of slaves while in the South, he was very successful in the part of Col. Skeggs, the Auctioneer, in Uncle Tom's Cabin.

Mr. Smith is known as one of the most ardent workers in the cause of charity, being always the first to assist in organizing schemes to help those who are unfortunate. He is one of the most sincere workers in the Order of Elks, an association whose many charitable acts will compare favorably with the famous Howard Associations of New Orleans and Memphis.

Mr. Smith comes once more to the notice of the public next season as manager of a company called "The Tourists," who will travel with a piece called The Pullman Palace Car. He is associated in this with Mr. W. A. Mestayer and Mr. James Barton, and has secured a company which, though small in number, is in point of excellence remarkable. The piece is a musical comedy in two acts—a satire on railway travel. The scene of the first act is laid at Newport, where two young ladies, just before starting on a trip to California, have lost their diamonds. Two young swells, anxious to follow the girls on their trip, are pointed out to the detectives by an old aunt as the culprits, she wishing them to be arrested and detained from following her nieces. The girls, not believing the men guilty, steal the warrants from the detectives, who discover, when about to arrest their prisoners, that they are unable to do so, having lost the papers. The second act takes place upon a Pullman car, when the party are traveling together, and where the detectives have followed in disguise, until opportunity offers to procure warrants and arrest their prisoners, and earn their fees. The piece is full of music, specialties, and funny incidents of travel.

The many friends whom Mr. Smith has made by his genial and agreeable manners will wish him success in his enterprise. Certainly with such a company, and with a piece so replete with incident and novelty, there seems every promise of a brilliant season.

Sara Bernhardt's Ambition.

Sara Bernhardt's ambition is to do everything that Rachel did. She has already done more off the stage, but that does not satisfy her. Her aim is to be universally acknowledged as Rachel's successor and the female Admirable Crichton. Much as the great Sara likes money, it is because Rachel came to America that she has determined to visit us. She even consoles herself when they ridicule her slight form, complain of her eccentricities, and criticise sharply her acting as they are beginning to do in London, by the knowledge that Rachel did not escape similar treatment. Prosper Merrimee said of Rachel in 1842 that her black eyes are "without white, as is said has the devil," and Alfred de Vigny quotes Chorley, in 1839, as not overpleased with Rachel's acting; "he thought her deficient in action, and her attitudes too constantly in ordonnance, as though her pose having been once found effective was repeated whenever invention fell short." Decidedly, Sara has been spoilt by the worship of London.

Indeed, as Boston would put it, Sara is in danger of getting herself disliked. In Sara's favor, a solemn decree of the administration of the Theatre Francaise, which forbids the company to appear in plays on private stages, has been set aside, and she threatens to leave the theatre if the rule is extended, as it is said it will be when they get back to Paris, to prohibiting even monologues, which have hitherto been allowed. Sara thinks she can afford to desert the Theatre Francaise, for, for every one of her evenings in private homes, she receives $400.

The reaction has set in. Edmund Yates says of Sara Bernhardt: "Her modeling on the stage was a very tricky piece of business. The likeness of the sitter was not shown. The 'sculpting,' of which we have heard so much, only consisted, so far as the audience could see, of the pinching up of a few lumps of clay." And, as it this was not enough, Mr. Yates allows somebody, whom he calls a "cynical correspondent," to say in the World: "Really, this eternal pean of the sayings and doings of Sara Bernhardt is getting very wearisome. Mme. Bernhardt is an excellent actress, but she is not in the same class with either Rachel or Ristori. She models cleverly in clay, but her marble works in this year's Salon are very inferior; she writes commonplace poetry and mediocre prose, and she is eccentric to the verge of madness. I really hope that we have done with this lady's male attire, her secretaries, her black satin bed-hangings, and her skeleton. Even the French are beginning to laugh at our Sara-mania." The severest word is the Madame before Bernhardt.

Tom Riggs in Scituate.

The Americus Club, encamped at Scituate, Mass., have, as is well known, experienced extremely hard luck this season. The camp has been twice nearly destroyed by the fearful storms, details of which have been published. A short time ago the campers, some dozen in number, most of whom are professionals, were engaged enjoying "tired nature's sweet restorer," when a rumbling sound, the like of which had never been heard, awakened the entire club. It increased in volume and strength, the vibrations having a close resemblance to those of a walking-beam of a large steamer. The members became really frightened, and left their bunks in dismay.

"What can this be?" asked Ned Buckley, the coolest man of the party.

"It's an earthquake," replied Bob Fuller, whose life has been spent in the tropics.

"No, it's a steamer ashore on the beach and breaking up."

Several other reasons were assigned, until the appearance of Schoffel, who came out with a "Well, what's all this jaw about?"

"Do you hear that noise, John?"

"What, don't you know what that is—it's Tom Riggs' snoring!"

Foreign Amusement Notes.

Drink seems nightly to increase in popularity at the Princess' Theatre, London.

Palladino, the "Crook" dancer, has made a great hit in London in Mapleson's opera.

Mons. Vaucorbeil, the new manager of the Grand Opera, Paris, took possession July 15.

Ada Ward has returned to London from her second tour round the world, and proposes soon playing again in England.

Operatic performances are given nightly at Her Majesty's Theatre, and the last two weeks of the Royal Italian Opera at Covent Garden are announced.

Roger-Solie, a veteran and one of the directors of the Vaudeville Theatre, Paris, has died, aged fifty-six. Eighteen years of his career were passed in Russia.

George Knight and wife opened with a company under the management of H. J. Sargent at Birmingham 28th, the business manager being Frank Clements.

The sensational drama known as I. O. U., and played in this country by Grover, has been produced with fair success at the new Elephant and Castle Theatre, London.

Frank Marchant of the Star Music Hall, Bradford, received in his face, July 1, the wadding of a gun accidentally discharged, and fell unconscious. Blood flowed and the powder entered his skin, but his speedy recovery is probable.

Miss Genevieve Ward has engaged the London Lyceum for a short period, and was to open it August 2, with a new play by Pallgrave Simpson, entitled Zara, herself being the heroine.

Nilsson is to sing eight times in Madrid the coming Winter for fifty thousand francs ($10,000) and all her expenses paid. She will possibly return to this country in the Spring, appearing first in California.

She Stoops to Conquer had reached its hundredth night in London. A silver vase was presented on the occasion to Miss Marie Litton, the heroine of the piece, by a number of friends, Mrs. Stirling acting as spokeswoman.

Mlle. Gabrielle Duret, granddaughter of Cherubini, has lately been married, and the organ music which accompanied the ceremony was taken from the works of her grandfather. Louis Patin, of the French consular service, was the bridegroom.

At the Alexander Theatre, Liverpool, the drama of Elizabeth has been produced, and Mr. Walter Bentley as the Earl of Essex, while breaking his sword over the knee in presence of the Queen, accidentally caused half of it to fly into a stage-box and hit Mrs. Laker, the wife of the manager, in the mouth, cutting her lip.

The thirty-fourth anniversary of the Royal General Theatrical Fund was celebrated in London on the 25th. David James, the chairman at the dinner, said that the entire working expenses did not exceed $1,000 a year. There were 126 subscribers, while the annuitants numbered 51. Their annuities had been lately reduced to $300, $200, and $100, instead of $450, $300, and $150, as formerly, owing to the large increase of claimants. An appeal for subscriptions to the public was to be made.

The case of Horace Walden and Lisa Weber, accused by a Capt. Wright of Manchester of stealing a saddle, harness and bridle, came off at Preston on the 17th. They were committed for trial at the Quarter Sessions, Miss Weber being allowed to find bail. The lady received much sympathy, as she protested that she had desired Mr. Walden to return the articles, notwithstanding that both claimed that, under the circumstances, they were justified in considering the articles to have been intended for them.

No new pieces had been presented at the Paris theatres during the week, and but nine were open. Adolph Belot had read his new spectacular piece, La Venus Notre (the Black Venus), to the Chatelet company, who were pleased with it—a bad sign. A one-act comedietta, by Delacour, entitled La Perruque (The Wig), will soon be produced at the Palais Royal. The Troisienne Theatre Francais was to produce July 5 Le Chapitre des Femmes (The Chapter of Women), a comedy in three acts by Cournier, and the Gymnase was to present Un Seul Amour (An Only Love), by Louis Leroy, on the 13th.

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FROM THE BUFFALO COMMERCIAL ADVERTISER, JULY 12, 1879.—A HANDSOME HOMAGE IN HOT WEATHER.

THE MASTODON MINSTRELS.

We never saw a mastodon, for none ever lived within the circle of our acquaintance, but it is evidently a big thing if it at all resembles Haverly's Minstrel Troupe of that name; and if in the dim and distant future it should ever be our fortune to casually meet a mastodon, we shall, without the slightest hesitation, take off our hat in memory of old associations. About the performance of last evening we hardly know what to say. It was not after the usual style of such entertainments, and violated ancient traditions scandalously. Circus and minstrel performances are expected to follow established precedents, and the people, by the patient submission of years, have earned the right to hear the old, antiquated and venerable jests and gags, and to look once more upon the time-honored tricks, and again spasmodically to laugh for auld acquaintance' sake. In this light the performance of last evening was a sad disappointment, and we thought we detected a bitter tear in the eye of more than one habitue of such shows. Possibly we were mistaken in the inspiration of the not silent lachrymal display, but we are certain the tear was there.

For those who wished to see something new, and to hear fresh jokes, and to listen to creditable singing, and to hear instruments that were in accord with the voices and with each other, the performance of last evening was a genuine surprise. To say that the house was crowded is but a feeble and imperfect expression. From pit to dome every "jutty, frieze, buttress, and coigne of vantage" was occupied by some climbing mortal. When the curtain rose it exhibited the usual row of smiling darkies, only they were in unusual numbers. But at a signal from the stage manager another curtain was lifted and a second row of performers came in view, and then up went another curtain and still more minstrels. There were eight "end-men" and more than forty performers. It is needless to particularize the different acts of the entertainment. All was new, fresh and excellent. It was the old-time minstrel show, but with a mighty difference. Instead of pairs of performers, they came on in dozens. Twelve first-class artists in place of the usual double clog-dance. Twelve banjo players, who gave excellent harmony, instead of the banjo duet, giving only the melody. Two sections of the "Broadway Squad," twelve in a section, etc., etc.

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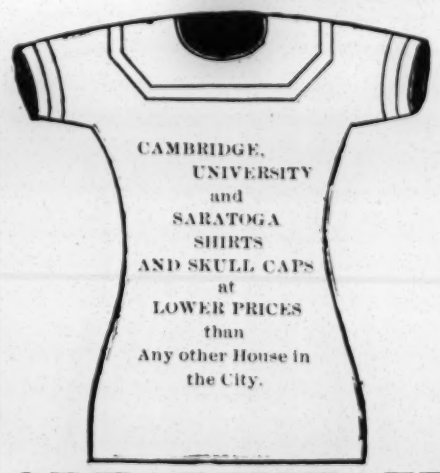

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